

IMAGES OF AFRICAN AMERICAN MALES
IN REALISTIC FICTION PICTURE BOOKS,
1971-1990

By

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by

Mary Allen Hall

This dissertation is dedicated to my husband, John,
and to my parents,
Elizabeth and A. C. Allen.

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Abstract of Dissertation Presented to the
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IMAGES OF AFRICAN AMERICAN MALES
IN REALISTIC FICTION PICTURE BOOKS,
1971-1990

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The purpose of this study was to examine the portrayals of African American males (AAM) in realistic fiction picture books for children. The books were published in two time periods, 1971-1980 and 1981-1990. These books were analyzed for the presence of AAM according to (a) number of books and characters, (b) demographics of characters, (c) behaviors or characters and themes of books, and (d) sex and race of authors and illustrators.

Using content analysis, the author examined 42 picture books published from 1971-1980 and 24 picture books published from 1981-1990 that contained AAM main characters. Changes were found in the portrayal of AAM in children's picture books from 1971-1990. Fewer books with AAM main characters were published in 1981-1990 than in 1971-1980. Book cover illustrations feature fewer AAM in 1981-1990 than in 1971-

1980. Illustrations in books portray fewer AAM characters in 1981-1990 than in 1971-1980.

Fewer occupational roles are shown in 1981-1990 than in 1971-1980. More one-parent families are shown in 1981-1990 than in 1971-1980. The portrayal of families with more than one child increased in 1981-1990 from 1971-1980. There was also an increase in the number and prominence of extended family characters, especially grandparents, in 1981-1990 from 1971-1980.

More AAM characters were portrayed with light skin color in 1981-1990 than in 1971-1980. The majority of AAM main characters were portrayed as children (ages 4-12) in both time periods. Teenagers (ages 13-18) were not portrayed in 19481-1990 and were included only as minor characters in 1971-1980. The socioeconomic level of AAM characters is more likely to be shown as middle class in 1981-1990 than in 1971-1980.

This study found that some behaviors of AAM characters changed between the time periods. The AAMs in 1981-1990 were found to be less active, more emotional and nurturing than in 1971-1980. Books published from 1971-1980 were more likely to deal with social issues than those published in 1981-1990. The most prevalent theme of books from 1981-1990 was family relationships. More books in 1981-1990 were set in homes; city and rural settings decreased. Fewer AAM were book authors or illustrators in 1981-1990 than in 1971-1980.

CHAPTER 1 INTRODUCTION

Information from the 1990 census reveals a dramatic shift in the population of the United States. Nearly one in every four citizens claims an African, Asian, Hispanic, or Native American ancestry. Projections for the year 2020 indicate that the number of nonwhite U.S. residents will have doubled to 115 million. The African American population is growing at a rate more than twice as fast as that of whites. In 1990, African American males comprised 47% of the U.S. African American population and 6% of the total population of the United States (U.S. Bureau of the Census, 1992).

School populations reflect the national trend. Across the nation, school systems are being challenged to meet the needs of growing numbers of children with racially and culturally diverse backgrounds. The changing profile of school populations indicates a continuing need to select materials which reflect students' backgrounds and experiences. Due to the increased use of literature in school curricula, the selection of books for school media centers and classrooms presents a continuing challenge. Practitioners and theorists in the field of reading and multicultural education have recognized the need to continue research attention to the racial and cultural portrayals presented in children's literature.

Statement of the Problem

The purpose of this study is to examine the presentation of African American males in realistic fiction picture books published for children in two periods, 1971-80 and 1981-1990. Realistic fiction refers to those stories that could have happened to real people living in the natural, physical world and social environment as experienced or imagined by the author (Cullinan, 1989). While investigations have been made into a variety of topics relating to racial and sex role portrayals shown in picture books for children, the representation of African American males has not been a focus of research (Hearne, 1988; Steinfurst, 1986). Sex role portrayals have been studied in the last decade; however, the majority of these studies were designed to determine the depiction of female roles rather than male roles. Racial identity was not a focus of this research. Further, there is a lack of studies dealing with books published in the late 1970s and very few studies dealing with books published after 1984. Because Caldecott Award-winning books have been the primary focus of research, there have been few studies which include a broad sample of books.

Need for the Study

The need for this study is based on four issues:

- (a) views of the relationship between literature and society;
- (b) concern regarding the status of African American males in American society;
- (c) increased school use and availability of children's literature; and
- (d) gaps in previous research.

The relationship between literature and society has been explored by Bandura (1977) and Coser (1963). In Bandura's social learning theory, books are identified as a model for the social transmission of language, lifestyles, and the institutional practices of a culture. He states,

The basic modeling process is the same regardless of whether behavior is conveyed through words, pictures, or live action. Through abstract modeling observers derive principles for generating behavior beyond what they have seen or heard. (p. 40)

Symbolic modeling influences the development of moral judgments by what it portrays as acceptable or reprehensible conduct and by sanctions and justifications applied to it. (p. 44)

Spencer discusses aspects of social learning in Phinney and Rotheram (1987). She notes that agents of socialization are important in the process of identity formation. Of particular interest is the relevance of social learning to adult role performance.

The role of literature and literacy education as a socialization agent is discussed by Ferdman (1990). He asserts that the selection of materials and the methods used in literacy education can have an impact on cultural identity. He states,

It would appear, then, that the impact of literacy education as a socialization agent on individuals' cultural identity can be either destructive or constructive. When the person loses the capability to derive and create meaning in a culturally significant way, he or she becomes less, not more, literate. To the extent that successful learning, as defined from the school's point of view, forces the ethnic minority child to become disconnected from what is personally significant, his or her ability to construct a positive and coherent cultural identity will be weakened. (p. 199)

To Coser (1963), literature serves as social evidence by providing a commentary on manners and morals. He encourages the study of literature from a sociological perspective for the insight it provides into social processes and to the understanding of society. Butts (1992) suggests that the interests, concerns, and values of society's dominant class are reflected in its literature. These views form the basis for the proposed study.

Concern for the status of African Americans in society continues. Since the Civil Rights movement of the 1960s and 1970s, African Americans continue to work toward equal treatment and acceptance in American society. Gibbs (1988) has stated,

The public perception has been that blacks were making progress toward equality and integration into mainstream American society . . . yet they did not take account of the growing gap between the middle class and the poor blacks, whose numbers have grown and whose conditions have worsened since that time. (p. xxi)

In spite of civil rights legislation and a healthier economy black youths are in a more precarious situation today than in 1960 (Poinsett, 1988).

In particular, African American males experience major social and economic problems. Johnson (1990) cites shorter life expectancies, higher crime rates, joblessness, and higher school dropout rates as indicators of the plight of African American males today. Child psychologist Jewell Taylor Gibbs (1988) has described them as "endangered, embittered, and embattled" (p. 1).

The portrayal of African American males in the media is a contributing factor to problems of low self-esteem and identity. Ascher (1992) states, "the negative images of blacks on the streets, in schools, and in the media have worked serious harm on the self-esteem of male and female African-American students in inner-city neighborhoods. Young African-Americans see few alternative images or models" (p. 780).

The messages that are being sent out by the media about African Americans are often stereotyped and distorted. Stroman (1986) analyzed research regarding images of African American families as presented on television and in newspapers. She has concluded "the media have the potential to teach black children unrealistic and negative lessons, especially lessons pertaining to their self-worth. In addition, it appears that the media are providing white audiences with highly erroneous perceptions of the nature of black families" (p. 39).

Spencer (Phinney & Rotheram, 1987) notes that the environment of African American children is weighted with negative images of their ethnic group. She states, "the princesses of fairy tales do not cavort in black gowns or ride on 'dark' stallions. They are 'saved' by princes in white shining armor who ride white stallions" (p. 112).

There is a growing interest in the experiences and problems of African American males by sociologists and educators. The importance of school as a social institution

is outlined by Spencer, Brookins, and Allen (1985). They state,

The school is the major social institution confronting children, the school presents them with their first (and frequently devastating) encounter with the values of the broader society. Thus, for black children, school is not only a setting for learning basic academic skills and knowledge--it is also a setting for significantly demonstrating one's ability to negotiate transitions between black and white communities. (p. 120)

George (1993) discusses the issue of education and its impact on African American males. He asserts that school practices in classrooms and in administration often work to the detriment of African American males. Expectations of students, grade promotion guidelines, and a lack of African American teachers contribute to high dropout percentages and low academic success.

One result of this interest is the emergence of school programs designed to meet the needs of African American male students (Asante, 1992; Ascher, 1992; Jones, 1991; Leake & Leake, 1992; North Carolina Department of Public Instruction, 1992; Parham & McDavis, 1987; Polite, 1993; Wright, 1992). The aim of these programs is to provide strong gender and cultural identification to counteract the negative images prevalent in society and traditional school environments. It is felt that such programs would help build the self-esteem of African American male students. A common thread in these programs is the use of curriculum materials, including literature, which feature African American heritage and culture.

Due to the increased use of children's literature in the school curriculum and a lack of research in the area, an analysis of the portrayal of African American males in picture books may lead to a deeper understanding of the messages presented to African American students in the school environment. Children's literature has become an important component of school curricula. Many textbooks claim to be "literature-based" or "literature-centered." The whole language and language experience movements have particularly increased the use of children's literature in classrooms. The EPIEgram newsletter (1990) reports that according to a 20-state survey, "20% of schools use children's trade books as the sole components of their reading curriculum. Overall, children appear to spend nearly half their school reading instruction time with real books" (p. 3).

The rise in use of literature-based programs is examined by Cullinan in Inspiring Literacy (1993). She reports that the impetus toward growth in the inclusion of children's literature in the curriculum is based on research in four areas: how reading affects writing, the power of narratives, the use of writing models, and the use of literature, to increase the time students spend reading. She states:

In summary, literature-based programs are spreading like wildfire across the country--not only through state Departments of Education but in individual teacher's classrooms. The grassroots movement in which teachers and librarians gain power to make curriculum decisions is growing. More trade books are used in instruction and for independent reading than ever before. (p. 24)

Children's literature is also a dominant feature in the current move toward multicultural education. Banks (1991, 1992) has developed guidelines for integrating literature into a multicultural educational program. He asserts that literature can be used as a basis for value inquiry and can help to expand the cultural encapsulation which occurs during childhood. This encapsulation includes values, beliefs, and stereotypes which can limit understanding of other cultural groups (Banks 1992). Rasinski and Padak (1990) propose children's literature as a powerful way for children to learn about other cultures and move toward social action. In their view literature can provide an "impetus for acting in a positive fashion" (p. 580).

The availability of children's literature has risen dramatically. Publishers of children's books are in the midst of a booming market. Hearne (1988) states, "the U.S. represents one of the biggest children's literature publishing fronts in the world--about 3,000 new trade books are published every year" (p. 27). Sales figures confirm a history of extraordinary growth. From 1980 to 1990, children's book sales quadrupled and children's books now account for 25% of all trade book purchases. By 1994, book sales are projected to reach \$1.5 billion (Roback, 1990).

Clearly, children's literature represents a growing, important part of school curricula and of each child's daily school experience. Tway (1989) asserts, "a wide variety of literature, representing our country's multicultural

heritage, then, is a necessity, to meet the needs of our children and to help them grow in understanding of themselves and others" (p. 110).

Because of the diversity of school populations and the increased use of children's literature in school settings, there is a renewed interest in examining portrayals of racial and cultural groups. Bishop (1992) states:

Children who find their own experiences mirrored in books receive a kind of affirmation of themselves and their culture. Children who find that people like themselves and experiences similar to their own are excluded, misrepresented, or belittled receive another message altogether. They learn that they are not valued members of their society, and that reading can be a negative or hurtful experience. (p. 82)

The connection between literature, schools, and society is discussed by Taxel (1991). He asserts:

Acknowledging that there is a political dimension to literacy, schooling, and our culture also will enable us to be more open and honest in our work as educators, thus increasing the possibility that we can begin to arrive at solutions to the grave problems that confront us. (p. xii)

Although there is current interest in African American male issues, this interest has not been reflected in research dealing with children's literature. While research dealing with sex role portrayals has been a focus of study in the last decade, the majority of these studies were designed to determine the depiction of female roles rather than male roles. Racial identity was not a research focus. Further, there is a lack of studies dealing with books published in the late 1970s and very few studies dealing with books published after 1984. Caldecott Award-winning books have

been the primary focus of research. This award is given annually to the most distinguished picture book for children. There have been few studies which include broader samples of books (i.e., those that have not won the Caldecott Award).

Marshall (1984) has called for research on the portrayal of African American males in children's literature. While the image of males in literature for young adults was investigated by McBroom (1979), no studies have centered on the image of African American males in picture books for young children. In a review of research, Campbell and Wirtenberg (1980) state that little research has been done that combines racial and gender issues. Grant and Sleeter (1986) found that race, social class, and gender tend to be treated as separate issues in education literature. They support an integration of these issues in research efforts.

Background of the Study

A number of researchers have indicated that literature plays a role in making positive changes in attitudes toward ethnic groups. Fisher (1965) found a positive change in the attitudes of fifth graders toward American Indians after they read and discussed selections from children's literature. Litcher and Johnson (1969) found that the use of a multi-ethnic reader resulted in marked positive changes in the attitudes of students toward African Americans.

Schwartz (1972) studied the effects of African American poetry on attitudes toward African Americans. She found that fifth and sixth grade students had noticeable changes in

scores on attitudinal tests after only one session of poetry reading. Frankel (1972) researched the effects of reading Mark Twain's The Adventures of Huckleberry Finn on the racial attitudes of ninth grade boys. He found a reduction in hostile and unfavorable feelings and an increase in favorable feelings toward African Americans. Sixth grade students who read and discussed novels with an African American theme were investigated by Zucaro (1972). He found a continuing rise in positive attitudes toward African Americans over the course of the study. Kimoto (1974) found that reading materials about African Americans have significant effects on the social distance attitudes of fifth and sixth grade students.

Concentrating on kindergarten and first grade students, Derbaum (1981) found that the use of multi-ethnic children's stories had a positive effect on the attitudes of white children. Norton (1984) found that attitudes of third, fourth, and eighth grade students toward African Americans, Native Americans, and Hispanic Americans improved through the use of multi-ethnic literature stressing positive values.

The attitudes of minority children have been researched, though not as broadly. In a British study, Milner (1981) found that the use of books and other multicultural materials produced dramatic changes in the attitudes of minority children toward their own racial identity.

The effect of literature on the development of sex role attitudes has been the focus of research in a number of studies. Flerx, Fidler, and Rogers (1976) investigated the

role of modeling stimuli on sex role stereotypes. They found that "symbolic models children encounter in picture books, television programs, and films are important factors in the development of sex-typed attitudes and also in changing these stereotypes" (p. 1006).

Campbell and Wirttemberg (1980) have reported on a number of studies of nonsexist books. They concluded that the majority of research studies indicate that nonsexist books have positive effects on children's attitudes and achievement.

Three- and four-year-old children were the subjects of Ashton's (1978) study. She found that picture books offer models of sex role behavior which may affect the play behavior of young children. A similar study involving preschool children was conducted by Boston (1984). Picture books were used to present male and female role models to children ranging in age from 18 months to 42 months. Play behavior of the children was monitored and a wider latitude of sex role behavior was observed after the presentation of picture book role models.

Gross (1977) indicated that oral reading of selected sex role-oriented picture books can be related to the personal and social self-concept of children. First grade children were found to be more susceptible to the influences of literature than third grade children.

Scott (1981) conducted a review of research on the use of nonsexist materials. She found that the use of

nonstereotyped role models in reading materials may

(a) increase reading interests, (b) influence the frequency of behaviors exhibiting broader sex role identification, (c) produce more flexible attitudes about sex role behavior and, (d) increase children's comprehension of reading materials.

In addition to these empirical findings, there are other views on the effects of children's books. Book enthusiasts such as Bishop (1990) believe that "some book, some story, some poem can speak to each individual child, and . . . help to change that child's life, if only for a brief time" (p. xi). To Huck (1982), "the power of literature is to make us more human, more humane . . . more concerned with the quality of life" (p. 315). Jalongo (1988) comments on the importance of picture books, "through experiences with picture books, the young child can develop socially, personally, intellectually, culturally, and aesthetically . . . picture books contribute to the child's cultural identity and multicultural awareness" (p. 1).

Kiefer, in Inspiring Literacy, (1993) outlines research on the responses of children to picture books. She found that students who are encouraged to interact with picture books exhibit a wide variety of responses. These responses include verbal responses, artistic endeavors, written responses, and cooperative group projects.

The belief in the power of literature to change the world is stated in the "Freedom to Read" document developed

by the American Library Association and the American Book Publishers Council (American Association of School Librarians, 1988). The document states:

Books are among our greatest instruments of freedom. They are almost the only means for making generally available ideas or manners of expression that can initially command only a small audience. They are the natural medium for the new ideas and the untried voice from which come the original contributions to social growth. (p. 144)

Another view of children's literature is that it is a powerful medium for the transmission of culture and doctrine. Books have the power to recreate reality and to combine knowledge and feelings in a way that is not possible in other modes of expression. Dixon (1977) believes that racism is a particularly strong aspect of indoctrination found in children's books. Moynihan (1976) states that stories for children indicate the dominant societal values and attitudes. According to Klein (1985), children absorb values and attitudes from the books they read and that attitudes remain in the child's mind.

While perpetuating the status quo, books may also assist in internalizing negative stereotypes of minority and gender groups. These stereotypes serve to reinforce the superiority feelings of the dominant group while justifying the oppressed status of the minority group. To Carmichael, books for children continue to transmit racism and sexism (Cullinan & Carmichael, 1977). MacCann and Woodard (1977) state that the treatment of African Americans in books for children is a

salient reason for negative racial attitudes held by both African Americans and whites.

Purpose of the Study

This study was designed to examine the portrayal of African American males in realistic fiction picture books published for children in two time periods, 1971-1980 and 1981-1990. An additional focus of the present study was to ascertain the changes between the two time periods. The 1971-1980 time period was selected because the 1970s were a period of a dramatic increase in publishing children's picture books with African American characters. Sims (1985) has called this "the heyday of publishing children's books about blacks" (p. 12). The later period, 1981-1990, was chosen since there have been few studies dealing with books published during this period. Concern has been expressed regarding the portrayal of African Americans during this later period (Bishop, 1990; Edmonds, 1986).

Research Questions

The following research questions were addressed in this study:

1. Did the proportion of realistic fiction picture books for children including African American characters change from 1971-1980 to 1981-1990?
2. Was there a change in the number of books including African American males (AAM) as main characters from 1971-1980 to 1981-1990?

3. Did the proportion of AAM characters pictured on book covers and in illustrations of realistic fiction picture books for children change from 1971-1980 to 1981-1990?

4. In picture books containing AAM characters, did the character status (primary, secondary, background) change from 1971-1980 to 1981-1990?

5. In picture books where occupational roles were depicted for AAM characters, was there a change in the number and type of occupations from 1971-1980 to 1981-1990?

6. Did the family status roles of AAM main characters change significantly from 1971-1980 to 1981-1990?

7. Did the physical characteristics of AAM characters in books with AAM main characters change from 1971-1980 to 1981-1990?

8. Did the chronological ages of AAM characters depicted in books with AAM main characters change from 1971-1980 to 1981-1990?

9. What interpersonal/behavioral characteristics were depicted for AAM characters in books with AAM main characters from 1971-1980 to 1981-1990?

10. In picture books containing AAM main characters, did the settings change from 1971-1980 to 1981-1990?

11. Did the socioeconomic level of AAM characters change significantly from 1971-1980 to 1981-1990?

12. Was there a change in the themes of books containing AAM main characters from 1971-1980 to 1981-1990?

13. Was there a change in the inclusion and interaction of characters of other races with African American characters in books with AAM main characters from 1971-1980 to 1981-1990?

14. Was there a change in the number of male or female African American authors and illustrators of books with AAM main characters from 1971-1980 to 1981-1990?

Delimitations of the Study

There were three delimitations of this study: (a) the study dealt only with realistic fiction picture books published for children, (b) the study examined books published during 1971-1980 and 1981-1990, and (c) the study dealt only with books using people as characters.

Definition of Terms

Character interaction refers to the type of relationship between characters; may be classified by who the interaction concerns and the behavior or language expressed.

Character status role concerns the prominence of the character in the story: main, secondary, minor, or background.

Family status of characters denotes structure of the family and participation of the character in family life.

A picture book is a fiction title with illustrations occupying as much or more space than the text (Lima, 1989).

Realistic fiction refers to those stories that could have happened to real people living in the natural, physical

world and social environment as experienced or imagined by the author (Cullinan, 1989).

Setting refers to the environment where the story takes place.

Theme refers to the main idea or purpose of a story.

Summary

Research in the portrayal of minority groups in children's picture books should be expanded to include African American males, a broader sample of books, and more recent time periods. The purpose of the present study was to examine the portrayals of AAM in children's picture books during two time periods, 1971-1980 and 1981-1990. A description of the problem and a need for the study are presented in this chapter. Research questions, certain definitions, limitations, and delimitations of the study are identified.

A review of the literature is included in Chapter 2. Methodology and procedures are described in Chapter 3. Results of the study are presented in Chapter 4. A summary of the study as well as findings, discussion, implications, and recommendations for future studies are contained in Chapter 5.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Research into the portrayal of African American males in children's picture books has been limited. However, two strands of research literature are related to this study: analyses of racial portrayals and analyses of gender portrayals. The aim of this review is to integrate the studies from these two perspectives to evaluate the state of current knowledge regarding the topic of African American males in children's picture books.

This review is organized into three sections. The first section presents an analysis of research studies dealing with racial portrayals. The second section examines research studies concerned with gender portrayal. The third section presents a summary and comparison of research studies as they relate to the topic of African American males in children's picture books.

Racial Portrayals

A large body of literature exists on the topic of the portrayals of African Americans in children's literature. Due to the multidisciplinary approach to the topic, a broad search of sources resulted in the selection of 17 research studies for review (Table 1): 11 doctoral dissertations, 5 journal articles, and 1 monograph. The dissertations and journal articles reflect the multidisciplinary interest in

Table 1
Summary of Racial Portrayal Studies of Picture Books

Author(s) Year Time Span	Focus of Study	Instrument	# of Books	Findings
Agree (1973) (1950-1970)	Evaluate portrayal in text and illustration.	5 evaluative criteria.	32	Poor quality of books. Lack of variety of lifestyles. Little character interaction.
Alford (1982) (1940-1970)	Determine if bias is evident. Sub-sample examined with different instrument.	41 item questionnaire, modified for sample.	163, 11	No bias found. Modified instrument more sensitive.
Bingham (1970) (1930-1944) (1945-1954) (1955-1964) (1965-1968)	Depiction in illustrations. Comparison of treatment by time periods.	4 major categories 2 raters used to verify.	41	Variety of physical characteristics. More work roles 1930-1954 than 1955-1968. Few male teenagers.
Broderick (1971) (1827-1968)	Image as presented in popular children's books.	Analysis make of status as slave, freedman, primitive. Personal character traits. Quotations and written analysis.	84	Not physically attractive. Musical. Combine religion with superstition. Racial prejudice presented.
Carlson (1969)	Compare treatment in two periods, text primarily.	Scale compiled with 4 levels. Score assigned. Written quotations analyzed.	545	More characters in early period. More stereotyping in early period.
Chall (1979) (1973-1975)	Replicate Larrick's (1965) study. Survey publishers, analyze book sample. Text and illustrations.	Questionnaire sent to 58 publishers. Sample selected to be analyzed for race of characters, in text and illustrations.	115	94% of publishers produce books with African American characters. Significant roles and variety shown.
Edmonds (1986) (1928-1974) (1980-1984)	Content analysis of books. Comparison of publishing trends in time periods.	Evaluate 6 elements. + or - indicator given.	108	Half as many books in later period have African American characters.

Table 1--continued

Author(s) Year Time Span	Focus of Study	Instrument	# of Books	Findings
Elkins (1967) (1938-1966)	Description and treatment of social and ethnic groups in Newberry and Caldecott medal books.	Ethnic group, social class, moral position, stereotyping, role of married women. Compared data with U.S. census figures.		Numerical bias. Less variety.
Frank (1979) (1938-1978)	Qualitative and quantitative portrayal in illustration and text of Caldecott medal and honor books.	Based on publications of council on Interracial Books for Children. Two coders used.	177	No improvement in quality of images over time.
Gast (1967) (1945-1962)	Minority group stereotypes explored. Literature compared to other educational items.	Based on Berelson & Salter, Katz & Brady. Verbal stereotypes. Three coders used.	42	Characters often shown with white features. Most images positive.
Hurst (1981) (1958-1978)	Picture books, positive role models, sexist, ageist, and racist stereotypes in Caldecott medal books and others.	Quoted passages, illustrated actions, and descriptive narratives.	40	Prejudiced stereotypes of minorities shown.
Larrick (1965)	Analyzed trade book publishing. Are African Americans omitted?	Questionnaire to publishers. Panel evaluation.	5,206 149	Majority of books show whites only.
Lystad (1979) (1698-1977)	Change in book content over 200 years. Social background and cultural diversity.	50 social psychological variables.	1,000	Minority portrayal traced from no images to more equal status.
Preer (1948) (1930-1948)	Examined books for favorable and unfavorable features according to criteria.	Specific criteria listed. Rating system devised.	50	Books since 1940 have shown much improvement. One of first attempts to rate with criteria.
Prentice (1986) (1938-1984)	Examined Caldecott medal books for attitudes toward family, race, sex.	Content analysis Circulation statistics.	46	Few ethnic minorities. Negative stereotypes.

Table 1--continued

Author(s) Year Time Span	Focus of Study	Instrument	# of Books	Findings
Rosner (1975) (1959) (1964) (1969)	Societal values as conveyed in text and illustration.	Evaluation questionnaire.	128 .	Exclusion continues to reflect racist ideology. 73% of books exclusively show white characters.
Williams (1979) (1956-1976)	Portrayal of traditions, race, pride, music, family.	Black tradition questionnaire.	133	Pride most frequent tradition. Minority authors portray traditions more often than white authors.

children's literature. Dissertations were in the fields of library science, language and literature education, general education, American literature, elementary education, and curriculum development.

Three purposes for analyzing the studies were established: (a) to identify research themes, (b) to examine aspects of research methodology, and (c) to analyze research findings related to the portrayal of African American males.

The aim of identifying research themes was to provide a framework for classifying research on the portrayal of African Americans in children's picture books. Themes were identified by examining the research documents to reveal patterns of questions and topics. Topics in the initial categorization scheme were grouped and regrouped as research topics from the studies were compared for similarities or differences. Four major research themes emerged:

(a) physical characteristics, (b) interpersonal

characteristics, (c) demographic characteristics, and (d) publication characteristics. Table 2 illustrates the four themes in relationship to the research studies that encompass them. Specific categories included within each theme are enumerated and a bullet is used to indicate inclusion of a topic in a research study.

Group 1 includes physical characteristics. Group 2 encompasses topics relating to interpersonal and emotional experiences (e.g., the examination of racial pride, family and friendship). In Group 3, demographic categories such as age, education, and occupation are included. Finally, research studies focused on specific groups of books, their production, and marketing. Group 4, publication characteristics, combines these topics.

From the data in Table 2, four conclusions regarding major topics in research studies can be made. First, the majority of studies were concerned with the emotional and physical portrayals of African Americans. These topics appeared in 14 studies. Second, the number of African American characters and the setting of books was accounted for in 9 studies. Third, publication characteristics were of much interest: character role, character interaction, and publishing issues were included in 6 to 7 studies. Fourth, sex of the characters was examined in 6 studies: Bingham, 1970, 1971; Broderick, 1971, 1973; Elkins, 1967; Hurst, 1981; and Lystad, 1980.

Examination of Aspects of Research Methodology

Important aspects of research include the determination of a sample and the selection of an instrument or technique to study the sample. Aspects of the 17 studies selected for review will be discussed in terms of time periods selected, frequency of inclusion of books, selection tools used, and instrument construction.

Time Periods and Books of Particular Interest

In evaluating the 17 research studies, one element was to examine the frequency with which particular groups of books were included in samples. Such a comparison indicates periods which sustained the greatest levels of research interest. Figure 1 illustrates the book copyright dates and the number of studies which included them. The most frequently studied group of books were those published between 1959 and 1964. These books were included in 15, or 88%, of the studies. Further examination of Figure 1 reveals that there was a high level of interest shown in books published between 1965 and 1968. A steady level of interest in books copyrighted in 1950-1958 is shown by their inclusion in at least 10 studies. Less research interest is shown in those books published from 1941-1949 and 1930-1940. The fewest number of research studies have included those books copyrighted before 1930 and after 1979. No studies included books published after 1984.

There are several possible explanations for these research trends. Availability of collections of books

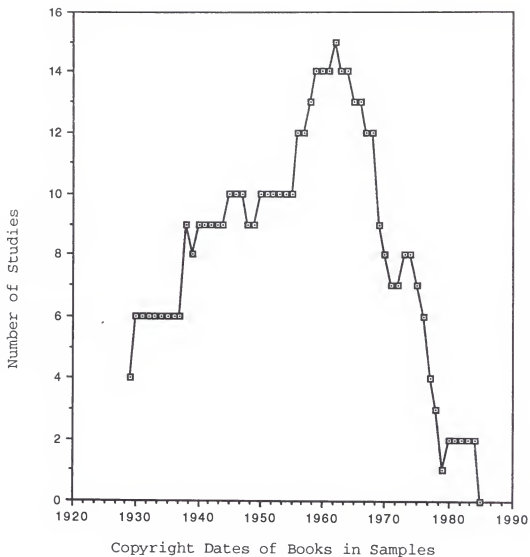


Figure 1. Racial Portrayal Studies: Copyright Dates of Books in Samples.

published in certain time periods can influence research. For example, it is difficult to visit rare book collections with sufficient time to complete research. Books published before 1930 present this type of access problem.

While some early critics protested the images in the 1930s and 1940s, concern was focused by the Supreme Court

ruling in 1954 which called for desegregation of schools. Larrick's (1965) article in Saturday Review focused popular attention on the inequitable portrayal of African Americans in children's literature. The passage of the Elementary and Secondary Education Act in 1965 provided funds for the purchase of materials relating to minorities. These factors and the intense interest in civil rights issues may have contributed to the number of research studies conducted in the 1960s and 1970s.

Use of content analysis as a research technique is a relatively recent trend for investigating children's literature. Steinfirst (1986) describes content analysis as a detailed description of the contents of a carefully selected group of books. It is based on being highly quantitative and objective, but can also utilize qualitative methods. Berelson (1952) is credited with pioneering the technique in his work with the image of African Americans in magazines. He lists the distinguishing characteristics of content analysis as being an objective, systematic method providing a quantitative description of communication content. According to Berelson (1952), one of the most valuable uses of content analysis is in noting trends and changes in content.

In this review, few research studies have been located which were conducted since 1979, and no studies using books copyrighted after 1984 were found. Possible explanations include waning popular interest in racial issues. Edelman

(1988) cites a growing resistance to affirmative action and a government which views minority issues as being less important. Another reason may be a belief on the part of some, that picture book quality has improved and that the minority issue has been resolved.

However, groups such as the Council on Interracial Books for Children continue to press for evaluation and interest in the types of books published. Bishop (1990) has noted a decrease in the publication of books featuring the nonwhite child. Her belief is that this decrease in books reflects the social, economic, and political climate of the times. Edmonds (1986) states that half as many picture books about minorities were published during 1980-1984 as compared to 1970-1974. Other critics state that institutionalized racism still exists and continues to restrict the aspirations of minority children, while providing a false perception to white children (Apple, 1990; Pine & Hilliard, 1990).

One group of books which have received a great deal of research interest are the Caldecott Medal honor books and medal winners. This prestigious award is given annually to the most distinguished picture book for children. Four studies (Elkins, 1967; Frank, 1979; Hurst, 1981; Prentice, 1986) have examined racial portrayals in this select group of picture books. Lystad (1980) includes them in a secondary manner. Further comments on this topic will be made in the discussion of research findings.

Research involving children's books requires some way to identify titles and locate them for examination. The 17 studies under review used three methods for selecting books to study. Researchers interested in broad publishing issues (Carlson, 1969; Chall, Redmon, French, & Hall, 1979; Edmonds, 1986; Larrick, 1965) used publisher's lists and catalogs to identify the number of books published and those with African American characters. Other researchers used bibliographies published by institutions and organizations which identify recommended books for readers. Table 3 lists the bibliographic sources used. This list of sources also indicates organizational interest in the topic of African American books for children.

As shown in Table 3, the publications of the American Library Association were used most frequently. Equal usage was shown of National Council of Teachers of English publications and the Children's Catalog from the H. W. Wilson Company. Through these publications, organizations influence research by identifying selected or recommended books. The value of bibliographies can be said to go beyond that of merely selected reading lists. Characteristics and aims of organizations may need to be considered when using bibliographies for research purposes. Inclusion of a book in more than one bibliography may be desired.

The third method for selection involved the use of special collections of books. Two special collections were used by researchers in collecting their data. Lystad (1980)

Table 3
Book Sample Selection Tools in Racial Portrayal Studies

Selection Tool	Researcher
Bibliographies:	
Keating, G. (1967). <u>Building bridges of understanding</u> . Arizona: Palo Verde Publishing.	Bingham (1970)
National Council of Teachers of English: <u>Adventuring with books</u> (1977).	Alford (1982)
Rollins, C. (1967). <u>We build together</u> .	Bingham (1970)
Koblitz, M. (1966) <u>Negro in schoolroom literature</u> . New York: Centers for Urban Education.	Bingham (1970)
Blanck, J. (1938). <u>Peter Parley to Penrod</u> . New York: Bowker.	Broderick (1971)
Organizations:	
American Council on Education. (1964). <u>Reading Ladders for Human Relations</u> . Washington, D.C.	Bingham (1970)
American Library Association-Caldecott Award Lists.	Elkins (1967) Frank (1979) Hurst (1981) Lystad (1980) Prentice (1986)
New York Public Library:	
Baker, A. (1961). <u>Books about Negro life for children</u> .	Alford (1982) Bingham (1970)
Rollins, C. (1948; 1967). <u>The Black experience in children's books</u> .	Alford (1982) Bingham (1970)
Publisher lists:	
	Larrick (1965) Chall (1979) Carlson (1969) Edmonds (1986)
Reviewing sources:	
American Library Association:	
<u>Basic Book Collection for Elementary Grades</u>	Agree (1973)
<u>Basic Book Collection for Junior High</u>	Alford (1982)
<u>Notable books for children</u>	Bingham (1970)
<u>Subject Index to books for primary/intermediate grades</u>	Gast (1967)
<u>Children's Catalog</u> . Wilson Co.	Bingham (1970) Gast (1967) Broderick (1970)
<u>Elementary School Library Collection</u> . Bro-Dart Co.	Bingham (1970)
Special Collections:	
Children's Book Center, University of Chicago	Edmonds (1986)
Library of Congress	Lystad (1980)

used books found in the Rare Books Division of the Library of Congress. This collection is a repository for books with early copyright dates. Universities often house special collections of books for study. Edmonds (1986) used the Children's Book Center at the University of Chicago. This collection involves more current publication dates; the aim is to represent books published in the last 5 years. Special collections are of critical importance to literary research since they make materials available for examination.

Gender Portrayals

Gender portrayals in children's literature have been of concern to researchers in a number of fields. A broad search of sources resulted in the selection of 19 research studies for review (Table 4): 5 doctoral dissertations, 11 journal articles, 2 unpublished studies, and 1 monograph. Only 1 study (Heller, 1985) focused on male roles. The majority of studies were primarily concerned with female roles; portrayals of men were seen as the standard by which female roles could be measured. No major research has been conducted to investigate the presentation of African American males.

Three purposes for analyzing the studies were established: (a) to identify research themes, (b) to examine aspects of research methodology, and (c) to analyze research findings related to the portrayal of African American males.

The aim of identifying research themes was to provide a framework for classifying research on the gender portrayals

Table 4
Summary of Gender Portrayal Studies of Picture Books

Author(s) Year Time Span	Focus of Study	Instrument	# of Books	Findings
Collins, Ingoldsby, & Dellman (1984) (1979-1982)	Follow-up to Weitzman et al. (1972) Caldecott	17 factors from Weitzman et al. (1972) plus additions	16	More sexual equity. Males more active, outdoor settings.
Davis (1984) (1965-1975)	Compare nonsexist with Caldecott books.	15 behaviors	96	Differences exist between nonsexist and conventional books.
Easley (1973) (1936-1965)	Sex role stereotyping.	5 categories.	100	More males illustrated. Twice as many boy- centered stories.
Fraad (1975) (1959-1965) (1966-1972)	Compare sex role stereotyping in 5 categories.	33 sex role standards	170	Majority of male characters. Most frequent negative stereotypes are females.
Goodell (1979) (1922-1974)	Attributions of success of main character.	Analysis of main character	67	Males portrayed as high ability. Females' success attributed to luck. Non-white children received less positive responses.
Grauerholz & Pescosolido	Gender in titles and main characters	4 factors	2,216	Males outnumber females.
Heller (1985) (1946-1955) (1973-1982)	Image of father over time in Caldecott books	7 behaviors	36	Male role change from provider to nurturer.
Hendler (1976) (1973-1975)	Role models of children and adults depicted.	Jacklin behavior categories	214	More male characters. Less stereotyping in 1975.
Hurst (1981) (1958-1978)	Sexist, ageist, racist stereotypes in Caldecott books and others.	Quoted passages, illustrated actions	40	More variety in male occupations and social roles, no males do household chores, boys more active.
Kolbe & Lavoie (1981) (1972-1979)	Repeat Weitzman et al. (1972) study of Caldecott books	17 factors from Weitzman et al. (1972) plus additional criteria	19	Little or no change in sex role portrayals. Ratio of females improved.

Table 4--continued

Author(s) Year Time Span	Focus of Study	Instrument	# of Books	Findings
Koss (1979) (1950-1953) (1970-1973)	Change in sexism over two time periods.	4 variables	200	Male characters decreased in later period. Females increase in later period. Males shown in white collar jobs.
Lystad (1980) (1698-1977)	Changes in book content over 200 years.	50 social/psycho- social variables	1000	Males more active, more involved in achievement roles. Black males succeed primarily in sports.
Nilsen (1971) (1951-1970)	Women's image in Caldecott books and others.	12 variables	80	More male characters. In 1960s more African American boys than girls.
Peterson & Lach (1990) (1967, 1977, 1987)	Prevalence of stereotypes and effects on cognition and affective development.	5 characteristics	136	Number of male and female characters nearing equity.
St. Peter (1979) (1882-1975)	Compare books published before and after the women's movement and nonsexist literature.	5 categories	206	Females underrepresented. Picture books provide stereotypical models.
Schubert (1980) (1937-1980)	Sex role stereotypes in Caldecott Award books.	6 categories	44	Sex roles reinforced in picture books. Males have variety of occupations, little roles in in domestic life.
Stewig & Higgs (1973) (1903-1971)	Role of women in picture books.	Occupational, recreational roles	154	Males portrayed more frequently. Wider array of male professional and recreational roles. Males more active, few household tasks for males.

Table 4--continued

Author(s) Year Time Span	Focus of Study	Instrument	# of Books	Findings
Weitzman et al. (1972) (1938-1970)	Sex portrayals in Caldecott Award books.	14 variables	47	Females underrepresented in all categories. Males shown as active and in outdoor settings. Unrealistic image of fathers and husbands.
Williams et al. (1987)	Replicate Weitzman et al. (1972) study.	14 variables	53	Increase in females in illustrations. Few female careers.

in children's picture books. Themes were identified by examining the research documents to reveal patterns of questions and topics. Topics in the initial categorization scheme were grouped and regrouped as research topics from the studies were compared for similarities or differences. Four major research themes emerged: (a) physical characteristics, (b) interpersonal characteristics, (c) demographic characteristics, and (d) publication characteristics. Table 5 illustrates the four themes in relationship to the research studies that encompass them. Specific categories included within each theme are enumerated and a bullet is used to indicate inclusion of a topic in a research study.

Group 1 includes physical characteristics. Group 2 encompasses topics relating to interpersonal, behavioral, and emotional experiences (e.g., the examination of family and friendship). In Group 3 demographic categories such as age and occupation are included. Finally, several research

Table 5--continued

Research Topics		Researcher/Year							
	Koss	Lystad	Nilsen	P'son	St. Peter	Schb't	Stawig	Weitzman	Wilms
	1981	1979	1971	1990	1979	1980	1973	1972	1987
<u>Group One</u>									
Physical Char.		*				*		*	
<u>Group Two</u>									
Active/Passive		*	*				*	*	*
Behavior Outcome		*							
Competitive/Coop		*						*	*
Dependent/Indep.		*						*	*
Emotion		*				*			
Family/Children		*	*	*				*	*
Friendship		*		*				*	*
Household chores		*	*	*		*	*	*	*
Leadership								*	
Leisure/Rec.							*		
Problem solving									
Protection								*	*
Traditional role	*	*						*	*
<u>Group Three</u>									
Age	*	*	*			*		*	*
Occupation	*	*	*			*	*	*	*
Race		*	*				*	*	*
<u>Group Four</u>									
Caldecott Books			*			*		*	*
Central Char.		*	*	*	*			*	*
Character Inter.		*						*	*
Character Role		*						*	*
Genre/Theme		*	*	*				*	*
# of Characters	*	*	*	*	*	*		*	*
# Char on Covers			*	*	*	*		*	*
# Char in Illus.		*	*	*	*	*		*	*
Char in Titles		*	*	*	*	*		*	*
Setting				*				*	*
Sex of Author			*	*				*	*
Sex of Illus.			*	*				*	*

studies focused on specific groups of books, their production, and marketing. Group 4, publication characteristics, combines these topics.

From the data in Table 5, categorization scheme, four conclusions regarding major topics in research studies can be made. First, the majority of studies were concerned with demographic issues. Age and occupation were topics in at least 13 studies. Second, publishing issues were of interest to the researchers. Sex and number of the central character was a topic in 10 studies, while books winning the Caldecott Medal were included in 10 studies. Third, interpersonal and behavioral characteristics received emphasis from researchers. Active versus passive behaviors were included in 9 studies, while family roles were included in 10 studies. Fourth, race of the characters was included in 4 studies (Goodell, 1979; Hurst, 1981; Lystad, 1980; Nilsen, 1971).

Examination of Aspects of Research Methodology

Important aspects of research include the determination of a sample and the selection of an instrument or technique to study the sample. Aspects of the 19 studies selected for review will be discussed in terms of time periods selected, frequency of inclusion of books, selection tools used, and instrument construction.

In evaluating the 19 research studies, the frequency with which particular groups of books were included in samples was examined. Such a comparison indicates periods

which sustained the greatest levels of research interest. Figure 2 illustrates the book copyright dates and the number of studies which included them. The most frequently studied group of books were those published between 1965 and 1970. These books were included in 11 (or 58%) of the studies. However, 6 of these studies were limited to books that were runners-up or winners of the Caldecott Medal. Further examination of Figure 2 reveals that there was a steady level of interest shown in books copyrighted in 1950-1965. Three research studies have included those books copyrighted before 1930. The fewest number of studies involved books copyrighted after 1983. No studies included books published after 1988.

The lack of research studies before 1930 may be attributed to a problem with book availability. Books with early copyright dates may be housed in special collections. Access to these collections may be limited.

Concern over gender portrayals in children's literature began as the movement for women's rights became prominent. The publication of Betty Friedman's monograph, The Feminine Mystique, in 1963, is generally credited as a landmark in directing public attention. Additional emphasis was generated with the passage of Title IX of the Education Amendments of 1972, which prohibited discriminatory practices in schools based on gender.

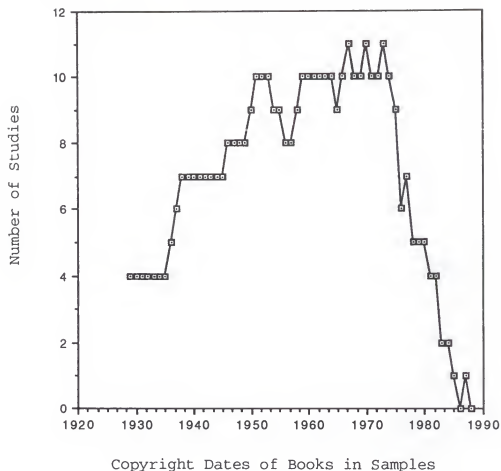


Figure 2. Gender Portrayal Studies: Copyright Dates of Books in Samples.

Consequently, the first studies of gender in books for children began in the early 1970s, particularly with textbook analyses such as Dick and Jane as Victims, written by Women on Words, first published in 1972. The research of Weitzman, Eifler, Hokada, and Ross (1972) is considered an important work. Three studies, Kolbe and LaVoie (1981), Collins, Ingoldsby, and Dellmann (1984), and Williams, Vernon, Williams, and Malecha (1987), have updated and expanded that original research project.

In this review few research studies have been located which were conducted since 1981 and no studies using books copyrighted after 1988 were found. One group of books which have received a great deal of research interest are the Caldecott Medal honor books and medal winners. This prestigious award is given annually to the most distinguished picture book for children. Ten studies have examined gender portrayals in this select group of picture books and Lystad (1980) includes them in a secondary manner. While the Caldecott Award is prestigious, research limited to this group of books lacks a broad perspective of the range of picture books published each year.

Selection Tools for Identifying Books in Research Samples

Research involving children's books requires some way to identify titles and locate them for examination. The 19 studies under review used four methods for selecting books to study. Researchers interested in Caldecott Award-winning books used the award lists. Other researchers used bibliographies published by institutions and organizations which identify recommended books for readers. Two researchers, Davis (1984) and St. Peter (1979), used bibliographies of nonsexist materials. Table 6 lists the bibliographic sources used. One research study, that by Peterson and Lach (1990), was limited to books reviewed in The Horn Book Magazine. Stewig and Higgs (1973) limited books to those found in a university education

Table 6
Book Sample Selection Tools in Gender Portrayal Studies

Selection Tool	Researcher
Bibliographies:	
<u>Adventuring with books.</u> (1977). Chicago, IL: National Council of Teachers of English.	Heller (1985)
<u>An annotated bibliography of nonsexist picture books for children.</u> (1973). New York: Women's Action Alliance	Davis (1984)
<u>Catalogue of women's books and nonsexist children's books.</u> (1975). New York: Feminist Book Mart.	Davis (1984)
<u>Let's read together.</u> (1981). Chicago: American Library Association.	Heller (1985)
<u>Little Miss Muffet fights back.</u> (1974). New York: Feminists on Children's Media.	St. Peter (1979)
Organizations:	
American Council on Education. (1948). <u>Reading Ladders for Human Relations.</u> Washington, D.C.	Heller (1985)
American Library Association-Caldecott Award Lists	Heller (1985)
Publishers:	
Children's Book Council members	Hendler (1976)
Feminist Power	Davis (1984)
Golden Books	Easley (1973)
	Fraad (1975)
	Hendler (1976)
Lollypop Power	Davis (1984)
Reviewing Sources:	
<u>Children's Catalog.</u> New York: Wilson	Grauerholz & Pescosolido (1989)
<u>Horn Book Magazine</u>	Peterson (1990)
<u>New York Times Book Review</u>	Davis (1984)
	Fraad (1975)
Special Collections:	
Library of Congress	Lystad (1979)
	Koss (1979)
University Collection	Stewig & Higgs (1973)
Textbooks:	
Pitcher et al. (1966). <u>Helping young children learn.</u> Columbus, Ohio: Merrill.	Easley (1973)

library collection. As shown, the Caldecott Award lists were used most frequently.

Time Period Selection in Research Studies

Three types of studies relating to time periods were found: (a) longitudinal, (b) two or more selected period comparisons, and (c) one selected period.

Two research projects, Lystad (1980) and Grauerholz and Pescosolido (1989), undertook longitudinal studies. Lystad (1980) examined 1,000 books and provided a broad overview of children's books. The focus of her study was on the social values expressed in children's books. Cultural diversity and equality of social conditions were a major question. Equality among characters in terms of sex differences are discussed for six time periods from 1721-1975. Presence of male and female characters is given in percentages and brief qualitative remarks are given. Grauerholz and Pescosolido (1989) elected to examine entries for books in the Children's Catalog, rather than examine the books themselves. Trends in visibility and gender of the central character were the primary focus. Stewig and Higgs (1973) examined books published from 1903-1971, as found in a university library collection.

St. Peter (1979), Heller (1985), and Peterson and Lach (1990) elected to compare selected time periods. The general aim of these researchers was to study changes over specific segments of time. St. Peter (1979) concentrated on books published before and after the women's movement and

compared them with nonsexist books. Fathers were the focus of Heller's (1985) study; he compared the images presented in two time periods. Peterson and Lach (1990) selected and compared books published in three 1-year intervals.

Three studies, Kolbe and LaVoie (1981), Collins, Ingoldsby, and Dellmann (1984), and Williams et al. (1987) replicated the Weitzman et al. (1972) study which concentrated on sex role socialization portrayals. One central aim was to compare the later study with the findings from the earlier one. It is interesting to note that Kolbe and LaVoie (1981) reported little improvement in children's books representation of sex roles. Collins, Ingoldsby, and Dellmann (1984) report more sexual equity since Weitzman's early study. In the Williams et al. (1987) study, results indicate that traditional gender roles continue to be reinforced.

The remaining nine studies concentrated on one time period. While three studies covered time spans of approximately 20 years, Schubert (1980) was a notable exception in covering a 40-year span. The shortest time period was researched by Hendler (1976), who analyzed trends over a 3-year period.

Selection of an Instrument

Selecting an instrument to measure aspects of content relating to the depiction of gender in picture books is a crucial issue. Two methods were involved by researchers in the 13 studies: (a) an original instrument constructed by

the researcher and (b) an instrument based on categories defined in other research studies.

Fourteen researchers constructed original instruments. The majority of these involved a quantitative count of certain aspects of illustrations and/or text. For example, the number of male and female characters was frequently counted. Along with this quantitative approach, qualitative techniques included the use of quotations, or judgments regarding illustrated actions or physical attributes.

Five researchers relied on previous research projects to develop instruments. Hendler (1976) used content categories developed by Saario, Jacklin, and Tittle (1973) in an early study of sex role stereotyping in children's readers. Lystad's (1980) instrument consisted of 50 social-psychological variables. These were drawn from Maslow's List of Human Needs and Levy's analysis of social relationships. St. Peter (1979) drew upon categories of expressive and instrumental activities which were formulated by Parson and Bales (1955).

Williams et al. (1987) used variables identified by Weitzman et al. (1972) and also included 15 target behaviors included in Davis' (1984) study. Three studies, Kolbe and LaVoie (1981), Collins, Ingoldsky, and Delmann (1984), and Williams et al. (1987), repeated and expanded upon methods and variables employed in the Weitzman et al. (1972) study.

Comparison of Racial and Gender Research

Two strands of research literature are related to the topic of African American males in children's picture books: (a) analyses of racial portrayals and (b) analyses of gender portrayals. The aim of this review is to integrate the studies from these two perspectives to evaluate the state of current knowledge regarding the topic of African American males in children's picture books. Three purposes for analyzing the studies were established: (a) to compare research themes, (b) to examine aspects of research methodology, and (c) to compare and summarize research findings related to the portrayal of African American males. Table 7 illustrates the three aspects of comparison.

In comparing research themes of studies involving racial and gender portrayals six conclusions can be drawn:

(a) racial studies have been more concerned with physical portrayals than have gender studies, (b) interpersonal and behavioral portrayals have been of major interest in both areas of research, (c) gender studies have been more concerned with age and occupation portrayals than have racial studies, (d) number of characters and setting have been of similar interest in both types of studies, (e) Caldecott books were of more interest in gender studies than in racial studies, and (f) few studies have combined race and sex as a research focus (Table 7).

Table 7
Comparison of Racial and Gender Research

	Racial Portrayals	Gender Portrayals
Research themes in order of inclusion	Interpersonal/behavior (14) Physical (13) Number of characters (9) Setting (9) Sex (6) Caldecott books (6) Race (11)	Sex (19) Age (14) Occupation (13) Number of characters (10) Caldecott books (10) Interpersonal/behavior (16) Setting (8) Race (4)
Time periods of interest in order	1959-1964 (high) 1950-1960 (steady) Before 1930 (least) After 1979 (least) After 1984 (none)	1973-1975 (high) 1946-1970 (steady) Before 1930 (least) After 1983 (least) After 1988 (none)
Selection tools	Award lists (6) Bibliographies (6) Publisher's catalogs (4) Special collections (3) ALA publications (4) Recommended lists (2)	Award lists (10) Bibliographies (3) Publisher's catalogs (5) Special collections (1) ALA publications (0) Recommend lists (4)
Time periods	Longitudinal (2) Two or more time periods (4) One time period (13)	Longitudinal (2) Two or more time periods (5) One time period (12)
Instrument construction	Original (14) Adapted (5)	Original (13) Adapted (6)
Major findings	Little mention of males Majority found bias and stereotyping Limited occupations portrayed Few professional roles Limited portrayals of male roles in families, nurturing roles Little dialogue or interaction with white characters Few adult males found	More males illustrated, in titles, as characters Males shown as active, less emotional Limited role for males in family stories Varied male occupations Traditional gender roles reinforced Males in outside settings

Time periods reflect a similar pattern in both strands of research. Studies of racial portrayal occurred earlier than gender studies. The earliest study in this analysis took place in 1948. Four studies were published after 1965. Eight, almost half of the racial portrayal studies, were conducted from 1970 to 1980. Since 1980, only four studies

have been conducted, and none after 1986. Racial portrayal studies were conducted with books published earlier than those in gender studies. The majority of books in racial studies were published between 1959 and 1964.

Gender studies began in 1971, with 9 studies taking place from 1971 to 1979. Increasing interest in gender studies continued into the 1980s. Ten studies took place from 1980 to 1990. The greatest number of gender studies involved books published from 1973 to 1975, almost 10 years later than those in racial studies.

In examining the selection tools used in both strands of research it appears that these studies of racial portrayals have used a wider variety of selection tools than the gender portrayal studies. Racial studies used bibliographies as often as the Caldecott Award lists. Gender studies relied more heavily on Caldecott Award books than racial studies. While the Caldecott Award is prestigious, it is an annual award and includes only one winner and several honor award winners. This indicates a narrow range of books in samples studied.

Gender and racial studies showed similar patterns of time period selection as well as instrument construction. In comparing major findings relating to African American males, three conclusions emerge: (a) few studies have combined race and sex; (b) where race and sex have been combined, very limited findings concern African American

males; and (c) African American males have been portrayed differently from majority males.

Of the 34 studies reviewed, only Lystad (1980) and Hurst (1981), included race and sex as major foci. These studies are included in both the racial and gender analyses. Lystad (1980) counted minority characters and sex of characters in her study of 1,000 books published from 1698-1977. However, no count was done of male and female minority characters. Her comments regarding African American is severely limited, e.g., "the black boy achieves in one particular area: professional sports" (p. 209).

Hurst (1981) limited his study to 20 Caldecott Award winners and 20 trade books published from 1958-1978. Hurst found that a majority of books with African American characters are set in cities. Regarding African American males he found:

Black males and females are never portrayed in any occupation (except as fruit peddler) and none of the families (except for those in the African tribes) has both parents. Black and white children seldom play together. Black and white adults are never "seen" together. (p. 140)

Six researchers, included both race and sex in their studies. Bingham (1970, 1971) provides the most detailed findings relating to African American males. She analyzed illustrations in 41 books published during four time periods: (a) 1930-1944, (b) 1945-1954, (c) 1955-1964, and (d) 1965-1968. For all time periods she found a higher number of Caucasian female professionals than African American female professionals. Fewer African American male professionals

were portrayed than African American female professionals. The period from 1945-1954 had the greatest number (6) of professional adult roles for African American males.

In examining nonprofessional occupations of adults, African American males were pictured most often, (three occurrences), in 1965-1968. This is compared to 17 occupational roles shown for Caucasian males during the same period. African American males were less often pictured as laborers than were Caucasian males.

Describing family roles, Bingham (1970, 1971) found more African American fathers pictured in the early periods than Caucasian fathers. Both were pictured equally in later periods. More mothers than fathers were found in all periods. Interaction between African American male and female adult characters was found to be the same for all periods. However, there was a marked increase of African American male juveniles over female juveniles in 1965-1968. Very few African American male teenagers or babies were found over the time periods.

Broderick (1971, 1973) found that African American males were presented in very limited parental and occupational roles. Few professional roles were found. She indicates a wide range of physical and emotional stereotypes.

Nilsen (1971) contributes limited information regarding African American males. She found that while a greater number of books about African Americans were published in the 1960s, they showed mostly males.

Goodell (1979) found race to be a significant factor in goal related behaviors of book characters. Nonwhite males received less negative responses than white males when they altered goals.

Elkins (1967) examined racial portrayals and concentrated on African American females rather than males. Prentice (1986) found that Caldecott Award books present traditional sex role models. Few ethnic minorities are portrayed with limited dialog and negative stereotypes.

African American males have been treated differently in children's picture books than have majority males. The review of gender studies found that the majority of picture book characters are male. Male characters are portrayed in a variety of occupations and social roles. Fewer males are pictured in household and family roles. However, these findings relate to majority males rather than African American males. Findings regarding African American males indicate that their portrayals are not as frequent and show fewer occupational and social roles.

Summary

Research into the portrayal of African American males in children's picture books has been limited. Two strands of research literature related to the topic have been reviewed: analyses of racial portrayals and analyses of gender portrayals. A categorization scheme has been proposed for classifying research from these two perspectives.

This review indicates that (a) few research studies have included African American males as a focus, (b) a lack of studies have included books published in the late 1970s and those published after 1984, and (c) few studies have included a broad sample of books. The proposed study of African American males in picture books for children was based on these findings from the literature review.

Methodology and procedures are described in Chapter 3. Results of the study are presented in Chapter 4. A summary of the study as well as findings, discussion, implications and recommendations for future studies are contained in Chapter 5.

CHAPTER 3 RESEARCH DESIGN

This study was designed to investigate the portrayals of African American males in picture books for children. In Chapter 3 the research questions, sample selection procedure, and evaluation instrument are described. Data collection and procedures used to evaluate the data are presented.

Research Questions

A number of research questions were indicated from a review of the literature as outlined in Chapter 2. In order to assess the portrayal of African American males in children's picture books, the following research questions were addressed in this study:

1. Did the proportion of realistic fiction picture books for children including African American characters change from 1971-1980 to 1981-1990?
2. Was there a change in the number of books including African American males (AAM) as main characters from 1971-1980 to 1981-1990?
3. Did the proportion of AAM characters pictured on book covers and in illustrations of realistic fiction picture books for children change from 1971-1980 to 1981-1990?
4. In picture books containing AAM characters, did the character status (primary, secondary, background) change from 1971-1980 to 1981-1990?

5. In picture books where occupational roles were depicted for AAM characters, was there a change in the number and type of occupations from 1971-1980 to 1981-1990?

6. Did the family status roles of AAM main characters change significantly from 1971-1980 to 1981-1990?

7. Did the physical characteristics of AAM characters in books with AAM main characters change from 1971-1980 to 1981-1990?

8. Did the chronological ages of AAM characters depicted in books with AAM main characters change from 1971-1980 to 1981-1990?

9. What interpersonal/behavioral characteristics were depicted for AAM characters in books with AAM main characters from 1971-1980 to 1981-1990?

10. In picture books containing AAM main characters, did the settings change from 1971-1980 to 1981-1990?

11. Did the socioeconomic level of AAM characters change significantly from 1971-1980 to 1981-1990?

12. Was there a change in the themes of books containing AAM main characters from 1971-1980 to 1981-1990?

13. Was there a change in the inclusion and interaction of characters of other races with African American characters in books with AAM main characters from 1971-1980 to 1981-1990?

14. Was there a change in the number of male or female African American authors and illustrators of books with AAM main characters from 1971-1980 to 1981-1990?

Sample Selection Procedure

The question in this investigation was to examine changes in the portrayal of African American males in picture books during two time periods: 1971-1980 and 1981-1990. The 1971-1980 time period was selected because the 1970s were a period of a dramatic increase in publishing children's picture books with African American characters. Sims (1985) has called this "the heyday of publishing children's books about blacks" (p. 1b). The later period, 1981-1990 was chosen since a review of the literature indicated that there have been few studies dealing with books published during this period. Concern has been expressed regarding the portrayal of African Americans in books published during this later period (Bishop, 1990; Edmonds, 1986; Rollock, 1984). An additional focus of this study was to include a broad sample of books. Appendix B includes a bibliography of books examined in this study. Data were gathered to examine the differences regarding the portrayal of African American males within each time period and the change in the portrayal between the time periods.

Criteria for Selection

Children's picture books that portray African American males were included in this study based on the following criteria:

1. The study dealt only with realistic fiction picture books published for children.

2. The study examined books published during 1971-1980 and 1981-1990.

3. The study dealt only with books using people as characters.

4. Books were selected from A to Zoo: Subject Access to Children's Picture Books (Lima, 1989), Subject Guide to Children's Books in Print (1990, 1991), and The Black Experience in Children's Books (Rollock, 1979, 1984, 1989).

Three sources were used to locate a broad sample of titles of picture books with African American characters published during the selected time periods: (a) A to Zoo: Subject Access to Children's Picture Books (Lima, 1989); (b) Subject Guide to Children's Books in Print; and (c) The Black Experience in Children's Books (Rollock, 1979, 1984, 1989).

A to Zoo provides a subject index to picture books and includes books currently in print, as well as older titles which are out of print. Entries were found under the subject "Ethnic groups in the U.S.--Afro Americans." The Subject Guide to Children's Books in Print is a yearly publication that lists books which are in print. Entries were found under the subject "Blacks--Fiction." Picture books were selected from those with an age recommendation of preschool-second grade. The Black Experience in Children's Books is a bibliography compiled every 5 years under the sponsorship of the New York Public Library and is "intended for use by those studying children's literature and the black experience in

children's books" (1984, p. 5). Entries were found under the subject heading, "Picture Books."

Use of the three sources provided a rather complete, broad list of titles. Excluded from the list were works of nonfiction and collections of poetry. Fifty-nine picture book titles from the 1971-1980 time period were identified. Thirty-eight picture book titles from the 1981-1990 time period were identified. Copies of the books were obtained through interlibrary loan, from the University of Florida libraries, from local school media centers, and from local public libraries. A preliminary list of book titles is included as Appendix A.

Content Analysis

Content analysis is a research technique used for making systematic inferences from the content of messages. It contains both quantitative and qualitative elements. Quantitative content analysis is based on a systematic, objective study of a specific aspect of message content. It involves methods such as establishing factual categories and conducting frequency counts as the basis from which conclusions are drawn. Qualitative content analysis includes the use of defined categories and variables to guide a study, but also allows other concepts to emerge as a study progresses (Altheide, 1987). It involves the use of narrative and descriptive data, along with quantitative data, to make inferences from message content.

Content analysis has been used to analyze a wide range of children's literature from various perspectives. The value of content analysis as it relates to children's literature has been expressed by Bekkedal (1973), Hearne (1988), and Steinfurst (1986). Steinfurst states that content analysis can "provide a detailed description of the contents of a carefully selected group of books" (p. 629). Hearne (1988) includes analysis of ethnic representation in children's books as a dominant research trend. To Bekkedal (1973), content analysis provides concrete information about various aspects of content in children's books. Three major categories of content analysis studies of children's books are identified by Bekkedal (1973): (a) studies of human relationships, (b) studies of values and cultural content incorporated into books, and (c) studies concerned with the portrayal of specific racial and ethnic groups in books. All of the studies cited in Chapter 2 utilized some form of content analysis.

Instrument

To analyze the portrayal of African American males in children's picture books, initial coding categories were established. They were derived from gender and racial portrayal research as cited in Chapter 2 of this study. These predefined categories served as a starting point for data collection. Other categories, themes, and issues are expected to emerge as picture books are analyzed. The aim

was to ensure the inclusion of the ideas and themes most descriptive of the data and relevant to the study.

Coding Categories

Each book was read and analyzed using two coding instruments: Book Analysis Form and Character Analysis Form. A coding sheet had been developed to provide number codes for selected characteristics. Copies of the instruments and coding sheet are included as Appendix C.

Book Analysis Form

Examination of a book was begun with the Book Analysis Form. Initial categories included bibliographic information including the sex and race of author and illustrator. Sex and race of the author and illustrator was determined by consulting three reference sources: Books by African-American Authors and Illustrators for Children and Young Adults (Williams, 1991), Black Authors and Illustrators of Children's Books: A Biographical Dictionary (Rollock, 1992), and Something About the Author (1994).

Characters. Total number of characters was determined by counting the characters pictured on the book covers and in the book illustrations. Sex and race of the characters was determined and recorded. If sex and race cannot be determined they were coded as unknown.

Setting. Setting of the book is defined as where a story takes place (Cullinan, 1989). Categorization was determined by textual clues and illustrated environments. Settings may include home, school, city, rural, or other.

Occupations. Occupations of book characters was determined by analyzing text and illustrations.

Theme. Theme is the underlying message or idea conveyed by the author. Cullinan (1989) states that the mood of picture books should have: "1) a readily identifiable theme that evolves naturally from plot and character and 2) illustrations that extend the theme and establish the mood" (p. 154). Categories to establish the theme of the book were taken from her discussion of picture books. Theme categories include self-concept, fear, bedtime, responsibility, imagination, humor, family, friends, school, nature, seasons, animals, art/music, sports/recreation, religion, and racial issues.

Character Analysis Form

After the book was examined according to the Book Analysis Form, book characters were analyzed with the Character Analysis Form and coding sheet (Appendix C). The coding sheet provided number codes to be recorded on the character analysis form. Illustrations and text were read and examined for the established propositions and questions. Additional themes and questions were expected to arise as characters are analyzed.

Category 1: Character name/title. Character names or titles were recorded for identification purposes.

Category 2: Status of the character. Prominence of the character role was assessed in terms of whether the character played a main, secondary, or minor role in the story. A

character was considered as main if he or she was the protagonist of the story. A main character is expected to appear in many illustrations with prominence in dialogue and descriptions in the text. Secondary characters were expected to appear in some illustrations, included dialogue, and should show interactions with the main character. The role of a minor character was expected as appearing only minimally in illustrations and text. Limited dialogue and descriptions in the text were expected.

Category 3: Race. Race of the characters were determined by the portrayal in illustrations and descriptive passages in the text.

Category 4: Sex. Sex of the characters were determined by the portrayal in illustrations and descriptive passages in the text. Characters whose sex could not be ascertained were listed as indeterminate.

Category 5: Age. Age of the characters was determined by their portrayal in illustrations and descriptive passages in the text. Six categories were established: (a) Baby, 0-3 years; (b) Child, 4-12 years; (c) Teen, 13-18 years; (d) Young Adult, 19-30 years; (e) Adult, 31-50 years; and (f) Older Adult, 51+ years.

Category 6: Socioeconomic (SE) Level. Socioeconomic level of the characters was determined by the coding scheme suggested by Bingham (1970). A character with a low socioeconomic level was shown in meager dwellings; a lack of

food or clothing may be portrayed. Issues of lack of money or resources may be indicated in illustrations and/or text.

Portrayal of a middle class character included a comfortable dwelling; ample food or clothing may be portrayed. A wealthy character was portrayed in luxurious dwellings with abundant resources.

Category 7: Family Status. Family status of a character was determined by examination of illustrations and text. Status was categorized as two parents, one parent (including sex of the parent, divorced or widowed), one child, more than one child, extended family (including grandparents or others living with the character), or not described. A character may belong to more than one category, i.e., a child shown with a sibling, two parents, and an extended family would be coded in all three categories.

Category 8: Physical Characteristics. Skin color was the only characteristic coded and only applies to African American characters. The coding scheme was adapted from Bingham (1970). Skin color is indicated as being light, medium, dark, or not illustrated.

Category 9: Occupations. Jobs and professions portrayed for adult characters were coded according to a scheme developed by Bingham (1970). Occupations were divided into five categories. Professional occupations included those requiring college or specialized training such as doctor, lawyer, teacher, policeman etc. The occupational category contained skilled jobs such as plumber, storekeeper,

mechanic, etc. Laborers are primarily unskilled, such as factory workers, cab drivers, and domestic workers.

Category 10: Behaviors. Examples of specific behaviors were coded according to the taxonomy presented by Saario, Jacklin, and Tittle (1973). The goal of this category was to investigate the primary behavioral attributes of the main, secondary, and minor characters. To determine behavior of characters, the books were read twice, initially. After determining demographic characteristics, behavior analysis began. First, textual references and illustrations relating to behaviors were recorded on the Character Analysis Form. Behaviors were coded according to the behavior categories established. Fifteen behaviors are included. The coding sheet offered selected examples of each behavior. Behaviors include nurturant, aggressive, self-care, routine-repetitive, constructive-productive, physically exertive, social-recreational, fantasy activity, directive, avoidance, statement about self, problem-solving, expression of emotion, conformity, and general verbal.

In addition to these 10 major categories, descriptive passages of text and dialogue relating to the characters are included.

Data Analysis

Data are presented as descriptive statistics that suggest patterns, frequencies, and percentages as presented in the Crume (1988) study. Discussion is centered on the image of African American males as presented in the text and

illustrations of the picturebooks. Excerpts of the books are interspersed with the quantitative data to illustrate particular aspects and intensity of the images.

Research previously cited in Chapter 2 was contrasted with the findings of the proposed study. Where possible, direct comparisons of percentages were made.

Reliability

Patton (1980) recommends triangulation--comparing data collected with other sources--as the primary method of ensuring reliability in qualitative data analysis. Patton (1980) outlines three methods of triangulation: (a) reconciling qualitative and quantitative data, (b) comparing multiple data sources, and (c) using multiple perspectives from multiple observers.

The first method, reconciling qualitative and quantitative data, was performed as findings from this study are compared with the review of previous studies as presented in Chapter 2. The second approach, comparing multiple data sources, was accomplished in this study by comparing the findings of this study with previous studies. The third method, comparing multiple perspectives from multiple observers, was also used by determining the intercoder reliability of the instruments and categories. As Carney (1972) states, "an analyst can check on the reliability of his assessment of items and categories by having someone else redo a part of the categorization independently" (p. 175). Percentage of agreement (POA) was used to compare the

findings from two independent coders with those of the researcher. Coders were selected based on education and experience with children's literature. Training in the use of the instruments was provided. Gellert (1955) notes that POA reliability below .70 is considered poor and above .85 is very satisfactory.

Validity

According to Krippendorff (1980), "validity designates that quality of research results which leads one to accept them as indisputable facts" (p. 155). Holsti (1969) defines validity as the extent to which an instrument is measuring what it is intended to measure. Issues of validity impact on the uses of research findings in constructing scientific theory and making decisions on practical issues (Krippendorff, 1980).

Validity of the coding instrument in this study was improved by the process of deriving the coding categories. Coding categories were developed from previous content analyses as outlined in Chapter 2. Carney (1970) establishes the use of previous studies as a method for dealing with concerns of validity. The use of independent coders was also used to examine the instrument construction and use.

Holsti (1969) proposes that categories be defined to permit precise description of relevant content characteristics. Use of the coding sheet developed for this study was an effort to ensure that coding could be done reliably. The use of quoted dialogue and descriptive

excerpts from the picture books to illuminate quantitative data was a further check to enhance validity.

Sampling validity was enhanced through the use of three sources for the selection of book titles. To eliminate bias in the selection of books, care was taken to identify sources which listed a broad range of book titles rather than those with a narrow focus.

Limitations

There are three potential limitations relating to this study. First, the selection process of picture book titles identified for this study may have failed to discover pertinent titles. The use of three sources to identify titles is an attempt to deal with this limitation. Second, the availability of picture book titles may impact on those included in the study. The resources of the University of Florida libraries, local school media centers, and public library collections were employed to locate titles. Third, content analysis of fictional material may involve personal bias on the part of the researcher. Care was exercised on the definition of categories; particular attention was directed to previous studies of racial and gender portrayals. Use of independent coders to ascertain reliability of the instruments had an impact on the issue of personal bias. Comparison of findings with multiple data sources was important in dealing with this limitation.

Summary

This study was designed to investigate the portrayals of African American males in picture books for children. In Chapter 3 the research questions, sample selection procedure, and evaluation instrument have been described. Data collection and procedures used to evaluate the data have been presented. Limitations relating to the study have been identified.

CHAPTER 4

RESULTS

The results of the content analyses as they pertain to the image of African American males are presented in this chapter. Comments on reliability are followed by the research results. Each of the research questions is addressed.

Reliability

Five books were coded by a second researcher for a check of interrater reliability. The second researcher, who has a Ph.D. in education, has a personal and professional interest in children's literature. She is trained in qualitative research methods. Instruction was provided in the use of the instrument and coding scheme for this study. Using the coding scheme outlined in Chapter 3, the second researcher coded five books which were selected from the books to be analyzed. Initial percentage of agreement (POA) was 82%; on examination of the coding differences, a misinterpretation of the coding instructions was discovered. Following a conference with both researchers, all differences were resolved and final percentage of agreement (POA) was 100%. As noted in Gellert (1955), reliability above .85 is very satisfactory.

The Research Questions

Fourteen research questions were proposed in this study. Findings relating to each question is presented in the following discussion.

Number of Picture Books

Research question 1 asked, How many realistic fiction picture books including African American characters were published from 1971-1980 and from 1981-1990? As shown in Table 8, 59 realistic fiction picture books with African American characters were identified for the 1971-1980 time period. Thirty-eight realistic fiction picture books with African American characters were identified for the 1981-1990 time period. Fewer realistic fiction picture books featuring African American characters were published in 1981-1990 than in 1971-1980.

Table 8
Number of Books with AAM Main Characters: 1971-1980/1981-1990

Time Period	Books with African American Main Characters	Books with AAM Main Characters	Percentage of Books with AAM Main Characters
1971-1980	59	42	71%
1981-1990	38	24	63%

Note. Some percentages may not total 100% because of rounding.

Research question 2 dealt with the number of books including African American male (AAM) main characters. Table 8 shows that books with AAM main characters included 42 books

published from 1971-1980 and 24 books published from 1981-1990. This indicates a substantial change in the number of books which include AAM main characters. In the early period, 71% of books with African American characters included AAM as main characters. In the later time period, 63% of books included AAM as main characters.

Number of Characters on Book Covers and in Illustrations

The third research question dealt with the number of AAM characters pictured on book covers and in illustrations of realistic fiction picture books. Results of the analyses are presented in Tables 9 and 10.

Table 9

Number of Characters Pictured on the Covers of Books with African American Main Characters: 1971-1980/1981-1990

Race/Sex of Characters	1971-1980/1981-1990
African American males	52%/39%
African American females	26%/44%
Other males	9%/9%
Other female	8%/6%
Unknown	5%/2%
Total count of characters on covers	103/64
Total books	59/38
Covers examined	51/35

Note. Percentages have been rounded. Eleven book covers were not available.

Table 9 indicates that covers of books published from 1971-1980 show a higher percentage (52%) of AAM characters

than covers of books published in the later time period (39%).

Table 10
Number of Characters Pictured in Book Illustrations of
Books with African American Main Characters: 1971-
1980/1981-1990

Race/Sex of Characters	1971-1980/1981-1990
African American males	42%/27%
African American females	34%/54%
Other males	9%/8%
Other female	7%/8%
Unknown	8%/2%
Number of books	59/38
Total count-characters	2661/1881

Note. Percentages have been rounded.

In book illustrations (Table 10), the percentage of AAM characters decreased from 42% in 1971-1980 to 27% in 1981-1990. Examination of covers and book illustrations indicate that AAM characters are shown more often on book covers than in book illustrations.

Character Status

The fourth research question was used to explore the status of AAM characters (major, secondary, minor) and the changes in character status between the time periods. A character is considered as a main character if he or she is the protagonist of the story. Secondary characters are expected to appear in some illustrations, will include

dialogue, and should have interactions with the main character. The role of a minor character is expected to appear minimally in illustrations and text.

As shown in Table 11, the percentage of AAM characters has decreased from 50% in 1971-1980 to 39% in 1981-1990. The percentage of AAM as main characters was equal in both time periods. A decrease was shown in African American males as secondary and minor characters.

Table 11
Number of AAM Characters and Character Status in Books with African American Main Characters

Character Status	1971-1980/1981-1990
Number of characters analyzed	212/126
Number of AAM characters analyzed	107/49
Percentage of AAM characters	50%/39%
Percentage of AAM main characters	22%/22%
Percentage of AAM secondary characters	9%/4%
Percentage of AAM minor characters	19%/13%

Note. Percentages have been rounded.

Occupational Roles

Research question 5 investigated the occupational roles depicted in illustrations or referred to in text for AAM characters. This includes occupations pictured for adults, as well as those occupations mentioned as aspirations of

children. Table 12 lists the occupations presented for AAM characters. As shown, there were fewer occupations in books published in 1981-1990 (13) than in those books published in 1971-1980 (45). More varied occupational roles were shown in 1971-1980. Few professional roles were indicated in either time period. The most frequent occupational role shown in both time periods was that of musician.

Main characters were pictured with few occupational roles in books during both time periods. Secondary characters were more likely to be shown with jobs during the 1971-1980 time period. Background characters were most frequently shown with occupational status. These characters had little or no dialog and were usually shown to help establish the setting for the storyline of the book.

In books published from 1971-1980 only two occupations were pictured for main characters. Imaginative play involved a career in Doctor Shawn (Breinburg, 1974). Shawn and his siblings plan a morning of play while their mother is away. Shawn states, "I'll be the doctor. It's my turn" (unp.). In A Little Interlude (Maiorano, 1980), Jiminy Cricket, an adult man, is shown wearing a tool belt.

In books published from 1981-1990, three main characters have occupational identities. Willie is obviously proud of his father, a musician, in Willie Blows A Mean Horn (Thomas, 1981). He describes his father: "That's my papa! Willie the jazz king Hawk!" (unp.). Occupation plays a larger role in

Table 12
Occupations of AAM Characters by Character Status in Books
with African-American Main Characters: 1971-1980/1981-1990

Character Status	1971-1980	1981-1990
Main	Repairman Doctor	Actor Musician Minister
Secondary	Musician Seaman Soldier Storekeeper	Farmer
Minor	Bus driver Farmer (2) Musician (4)	Truck driver
Background	Candy store worker Construction worker Cowboy Delivery man (2) Doctor Fireman (2) Fisherman Fruit vendor (2) Grocer Hatmaker Hot dog vendor (2) Industrial plant worker Magician Mailman Meat store worker (2) Minister Musician (5) Newsstand worker Pizza maker Policeman Shoeshine worker Store clerk Street cleaner Window washer	Florist Mailman Musician (2) Painter Store clerk Train conductors (2)
Total count- occupations for AAM characters	45	13
Total count- occupations for all characters	78	32

A Rose For Abby (Guthrie, 1988). Abby's father is a minister of a large urban church and in this role he and Abby are able to mobilize the neighborhood residents to help feed and clothe homeless people. Abby describes their efforts: "Dad and I are making soup and we want to feed all the hungry people. Tomorrow we're making soup at the church, can you help us?" (unp.). In Grandpa's Face (Greenfield, 1988), Tamika is somewhat fearful of her grandfather as an actor:

Grandpa was an actor. He had the book in his hand and he was reading his lines aloud. Then he stopped reading and looked in the mirror. It was a hard face. It had a tight mouth and cold, cold eyes. It was a face that could never love her or anyone. (unp.)

One example of a secondary character in an occupation was the father character in Adam's World: San Francisco (Fraser, 1971): "Adam's Daddy is a seaman. He works on a ship that carries machinery to faraway places. It brings meat and food back to our country" (unp.). In a rare passage, the father describes his job, "'I sail around the world,' Daddy said, 'and I meet people in many lands'" (unp.).

In Willie's Not the Hugging Kind (Barrett, 1989), the father plays a minor role and his occupational status is described: "Everyday Jo-Jo rode to school in the linen truck with Willie and his Dad" (p. 9).

One book emphasized the importance of employment. Jasper's mother explains the worth of the father's job in Jasper and the Hero Business (Horvath, 1977). She says,

"Your father worked hard today to earn money to pay the rent and the grocery bill. Maybe he would rather have gone fishing. It is a lucky family who has a hero like your father" (unp.).

More commonly, books from both time periods included only vague references to the occupations of male characters. Bweela, a young girl in My Special Best Words (Steptoe, 1974) relates, "My Gunkie babysit when my daddy go to work" (unp.). In Send Wendell (Gray, 1974), Papa states, "I worked hard today" (unp), but no occupation is indicated. Another example is the father in The Best Time of Day (Flournoy, 1978). He is illustrated as going away in the morning dressed in a suit and tie and returning home in the evening carrying a briefcase. The father in My Mama Needs Me (Walter, 1983) is pictured in an illustration, has no dialog, and is described as, "His father went back to work" (unp.).

Aspirations toward future careers was often a feature in books published from 1971-1980. In Walk On (Ford & Williamson, 1972), a young boy relates this comment about his future: "My daddy says when I'm grown, I could be President. He's crazy" (unp.). On a more positive note, the boy in I'm Glad I'm Me (Stone, 1971) is pictured with six men in various occupational dress and says, "When I'm alone . . . I think about all the things I think I'd like to be . . . I'm glad I'm me because I can be what I want to be!" (unp.).

Problems with unemployment were featured in two books, My Daddy Don't Go To Work (Nolan, 1978) and Me Day (Lexau,

1971). In Nolan's book, a young girl and her parents face the problems of her father's job loss. The girl describes her father: "He goes out looking for a job every day" (unp.). As the father contemplates leaving to look for a job she replies, "I don't want you to go. Why can't we stay together? What good is a job if you have to go off and leave us?" (unp.). Me Day (Lexau, 1971) pictures Rafer, his mother and brother struggling with the absence of the father due to divorce. Unemployment was a factor in the divorce as evidenced in this description of Rafer: "Rafer could remember when Momma was home all the time. That was before Daddy lost his job. It was the scardest Rafer had ever been" (unp.).

Several books published in 1971-1980 described neighborhoods. In these books many occupations for background characters were shown. For example, My Street's A Morning Cool Street (Thomas, 1976), relates a young boy's walk to school. Along the way he encounters 16 characters illustrated in occupations. A similar story of a boy's first walk alone to school is Everyone Is Going Somewhere (Rosenblatt, 1976). Five background characters are shown in occupational roles.

Family Status Roles

Research question 6 explored the family status roles of AAM characters in books with AAM main characters. Table 13 presents the results of the analysis. Regarding main characters, there was a decrease in the number of two parent

Table 13

Family Status of AAM Characters by Character Status in Books with African American Main Characters: 1971-1980/1981-1990

Family Status	Character Status		
	Main	Secondary	Minor
Two Parents	28%/17%	22%/20%	32%/43%
One Parent	10%/15%	11%/10%	4%/17%
Divorced/Death	2%/2%	3%/0	2%/0
One Child	15%/15%	16%/30%	2%/4%
More Than One Child	18%/22%	19%/0	30%/26%
Extended Family	15%/22%	11%/30%	20%/8%
Not Described	12%/7%	19%/10%	10%/0
Total Count	82/45	37/10	84/23

Note. Percentages may not total 100% because of rounding.

families from 28% in 1971-1980 to 17% in 1981-1990. Single parent families showed an increase from 10% to 15%.

Divorced parents or death of a parent was indicated at the same level (2%) for both time periods. An equal number of one-child families is shown in both time periods, while there was an increase in families with more than one child from the early to the later period. More extended families were shown in 1981-1990 than in 1971-1980.

Two-parent families. Images of two-parent families from 1971-1980 were more numerous than those in the later time period. One example occurs in The Best Time of Day (Flournoy, 1978). William describes his favorite daily activities, such as: "William and his Daddy play until dinner

is ready" (unp.) and "William and his mother and dad talk about their day" (unp.). In I Don't Care (Sharmat, 1977), Jonathan and his parents are pictured eating dinner together and in their home: "He ran past his mother and father and up to his room and cried" (unp.). In My Friend Jacob (Clifton, 1980), Sam describes his family at meal time, "Next day, at dinnertime, we were sitting in our dining room when me and my mother and my father heard this real loud knocking at the door." (unp.). Remarriage is the subject of Everett Anderson's Nine Month Long (Clifton, 1978). In this book, Everett Anderson tries to adjust to a changing family, "Mama is Mrs. Perry now, and it's fun that Mr. Tom Perry is almost a dad and doesn't mind that Everett Anderson plans to keep the name he had" (unp.). Ty's family is described in Ty's One-Man Band (Walter, 1980): "Ty's mother was washing clothes and his father was busy unloading feed for the chickens. His sister was in the kitchen" (unp.).

Two-parent families in books published from 1981-1990 were shown less frequently: however, the images of routine family life were similar. In I Need A Lunchbox (Caines, 1988), the father and mother help the children get ready for school. This book is unusual since there is one illustration of the mother and numerous illustrations of the father. As shown in Jimmy Lee Did It (Cummings, 1985), the family tries to cope with an imaginary friend who causes mischief. Father and mother are both mentioned and illustrated. Willie and his family are lovingly portrayed in Willie's Not the Hugging

Kind (Barrett, 1989). Two parents and a sister are featured: "Willie watched each morning as his daddy hugged first his mama and then Rose. He remembered how safe and happy he always felt with his daddy's strong arms around him" (p. 17). An example of a vague reference to a father occurs in Two and Too Much (Walter, 1990). The father is mentioned but not shown.

Single-parent families. Although single-parent families were shown most often in the later time period, books from the early time period included them also. Females were the predominant parent included. In Fly, Jimmy, Fly (Myers, 1974), Jimmy's mother answers his questions while she cooks: "'Yes, son?' 'Can I fly? Birds fly.' 'You ain't no bird,' his mama said, 'you can't fly.'" (unp.). A rare image of a male as single-parent appears in Daddy Is A Monster Sometimes (Steptoe, 1980). Bweela describes her father: "We are Bweela and Javaka and we have a daddy. He's a nice daddy and all but he got somethin wrong with him" (unp.).

From the later time period, female single-parents appear most often. In Daniel's Dog (Bogart, 1990), Daniel adjusts to the arrival of a baby sister. His mother states: "Daniel, you're a wonderful help to your sister and me" (p. 20). A father is not mentioned or illustrated. For Tommy in Halloween Monster (Stock, 1990), his mother helps him prepare for the holiday. A male figure is provided in the father of his friend who lives next door. No mention is made of Tommy's father.

Divorce and death. Divorce and death issues were more recurrent in books published from 1971-1980. The death of a parent is incorporated in four books published during 1971-1980 and in one book published from 1981-1990. In Willy (King, 1971), a young boy acts as the man of the house after his father's death. His mother says, "Times like this when I wish your father was alive" (unp.). His grandmother describes the boy: "You just like your father was" (unp.). The other three books dealing with the death of a parent are somewhat unique in children's picture books because the same characters appear in each title and the stories can be used to show family changes over time. The books follow the story of Everett Anderson and his mother as they move from grief over the father's death to the mother's remarriage and the birth of a new baby. All four share the same author, Lucille Clifton, and illustrator, Ann Grifalconi. The titles are Everett Anderson's Friend (Clifton, 1976), Everett Anderson's 1-2-3 (Clifton, 1977), Everett Anderson's Nine Month Long (Clifton, 1978), and Everett Anderson's Goodbye (Clifton, 1983).

In Everett Anderson's Friend (Clifton, 1976), Everett is clearly missing his father as he says, "If Daddy was here, he would let me in" (unp.). The family changes in Everett Anderson's 1-2-3 (Clifton, 1977), as Everett Anderson's mother remarries. A new baby sister appears in Everett Anderson's Nine Month Long (Clifton, 1978). Everett Anderson

returns in Everett Anderson's Goodbye (Clifton, 1983), to grieve for his father:

I promise to learn my nine times nine and never sleep late or gobble my bread if I can see Daddy walking, and talking, and waving his hand, and turning his head. I will do everything you say if Daddy can be alive today. (unp.)

The book ends as Everett Anderson looks at a picture of his father and declares, "I knew my daddy loved me through and through, and whatever happens when people die, love doesn't stop and neither will I" (unp.).

Divorce is a central theme in two books with African American male main characters published between 1971-1980: Me Day (Lexau, 1971) and Daddy (Caines, 1977). In Me Day (Lexau, 1971), Rafer expresses sadness and anger because his father is not with him: "Don't be foolin yourself. Stomach, stop goin' flip-flop. How many times you think you see him, it turn into nobody special" (unp.). When his father appears, Rafer speaks to his uncertainty, "Did you undivorce me?" (unp). His father replies: "Look, your mother and me are divorced. Not you kids. No way! You and me are tight, buddy. Together like glue, O.K.?" (unp.).

Daddy (Caines, 1977) deals with a girl's reactions to divorce and separation. Windy and her father share special times when he comes to see her: "My daddy comes to get me every Saturday. He always brings two boxes of chocolate pudding in a brown paper sack" (p. 4). However, she worries about him during the week: "Before Daddy comes to get me, I

get wrinkles in my stomach. Sometimes I have wrinkles every night and at school, worrying about him" (p. 30).

Families with more than one child. As shown in Table 13, most African American male characters were shown in families with more than one child. In fact, relationships with siblings is one of the more frequently recurring themes in the books examined. One description of a family with several children appears in Fred's First Day (Warren, 1984):

There are three children in Fred's family. There is Sam, Baby Bob, and Fred in the middle. Fred's not quite big enough to wear Sam's clothes. But he's much too big for Baby Bob's. Nothing seems to fit him just right.
(unp)

Anthony and his sister Sabrina have a quarrelsome relationship in Anthony and Sabrina (Prather, 1973). Anthony states: "Girl, one of these days I'm going to fix you good, you hear? Now, get out of my room. I'm dressing" (unp.). Timothy suffers from mistreatment from his three sisters in Timothy, The Terror (Cavin, 1972). Timothy says: "You got sisters like that, an' all of them bigger then you, you ain't never have any fun!" (unp.). He plots revenge: "I goin tie them up an' shut they mouths an' show them what they never seen before. I goin tie them in sacks and scare them wi' mouses. Man, I am!" (unp.).

In Happy Christmas, Gemma (Hayes, 1986), the older brother describes his little sister's help in preparing for Christmas: "I made a long paper chain. Gemma made a mess" (unp.). A boy and his baby brother learn to get along in

Baby Says (Steptoe, 1988). The older brother advises the baby: "No, No, don't throw or hit" (unp.).

The arrival of a baby is discussed in books from both time periods. This event results in jealousy as expressed by Kevin in She Come Bringing Me That Little Baby Girl (Greenfield, 1974): "I didn't like the way Mama and Daddy looked at her. Like she was the only baby in the world" (unp.). Everett Anderson expresses similar feelings in Everett Anderson's Nine Month Long (Clifton, 1978): "'When we were just two'--Everett Anderson frowns--'Mama would play with me and now she hardly can run or fly a kite and has to rest both day and night and hardly even spansks me now'" (unp.).

An imaginary dog helps Daniel cope with his new sister in Daniel's Dog (Bogart, 1990). His mother reassures him: "'Are you feeling mad at me, Daniel?' his mother asked one night as she tucked him in. 'I'm sorry I haven't been spending as much time with you lately. Things will get better soon.'" (p. 10). In My Mama Needs Me (Walter, 1983), Jason longs to help his mother with the baby and is encouraged when he finally helps bathe his sister.

Extended families. Table 13 indicates an increase from 1971-1980 to 1981-1990 in the presence of extended families for main and secondary African American male characters. One reason for the increase in 1981-1990 was the rise of books featuring grandparents in a central role. Comments on books featuring grandparents are found in the discussion of book

themes. Portrayal of other extended family situations (aunts, uncles, cousins) was more evident in books published from 1971-1980.

Uncles are important characters in two stories: Timothy The Terror (Cavin, 1972) and Send Wendell (Gray, 1974). In Timothy The Terror, Uncle Roland arrives and brings Timothy a gift that changes his relationship with his sisters: "He drive that big yella' car back, back, back from Africa. He give ev'rybody presents" (unp.). Timothy describes his new attitude: "Ain't no one goin get at Timothy no more I be the one what says what we goin play. I be the one what wins all the time. Or sometime (maybe)" (unp.). For Wendell's family in Send Wendell (Gray, 1974), an uncle's visit requires many preparations. Uncle Robert praises the boy who works so hard: "You're a good boy to help Do you want to come live in California?" (unp.).

Other extended family members are less important to the stories in which they appear, but their presence is noted. For example, Shawn earns money for a new bike by helping his Aunt Hillary in Shawn's Red Bike (Breinburg, 1976). In Willy (King, 1971), a grandma, aunt and uncle attend a party at the boy's house. For Kevin in She Come Bringing Me That Little Baby Girl (Greenfield, 1974), two aunts and Uncle Roy come to visit the baby. Uncle Roy helps Kevin deal with his new baby sister. In The Best Time of Day (Flournoy, 1978), one of William's favorite activities is described: "Going visiting is always fun. William likes to visit Aunt Debbie" (unp.).

Physical Characteristics

Physical characteristics were explored in research question 7. Skin color for each character was determined as light, medium, or dark. As shown in Table 14, characters were more likely shown with a light skin color in 1981-1990 than the characters depicted in 1971-1980. There was also a decrease in medium and dark skin colors for characters in 1981-1990.

Table 14

Physical Characteristics of AAM Characters by Character Status in Books with AAM Characters: 1971-1980/1981-1990

Skin Color	Character Status		
	Main	Secondary	Minor
Light	28%/61%	45%/60%	18%/56%
Medium	47%/25%	25%/20%	43%/44%
Dark	26%/14%	30%/20%	40%/0
Total Count	47/28	20/5	40/16

Note. Percentages may not total 100% because of rounding.

Illustrations of skin color provided the primary basis of data collection since textual descriptions of skin color were not frequent. Four books in the early time period referred to skin color in the text of the stories; two books in the later time period included examples from the text.

Jimmy is pictured in Fly Jimmy, Fly (Myers, 1974):

"But Jimmy watched the birds each day Watched them fly and lifted his own brown arms as high as he could" (unp.). Tyree describes his father in First Pink Light

(Greenfield, 1976). He calls him, "the man with the strong brown face" (unp.).

A reference to skin color was found in Everett Anderson's Nine Month Long (Clifton, 1978). Everett Anderson describes his new baby sister in: "With just a little bit of fuss we would like to have all of you meet somebody brown and warm and sweet who has come to be part of our family, too-- Baby Evelyn Perry says--How do you do!" (unp.).

Books published in the 1981-1990 time period included one textual clue regarding skin color. In Grandpa's Face (Greenfield, 1988), Tamika describes her grandfather: "Tamika knew she was safe, safe enough to hug Grandpa and kiss the sturdy brown of his face" (unp.).

Age

In research question 8, the focus was the chronological age of AAM characters as depicted in books published in 1971-1980 and those published in 1981-1990. Table 15 presents the data from the investigation. Main characters were more likely to be depicted as a child in both time periods. Characters were least likely to be shown as teenagers. The percentage of young adult main characters increased in the later time period as compared to the early time period. Adult males, ages 31-50 years, were more often portrayed as main characters in books published from 1971-1980. Portrayals of older adult males as main characters increased in 1981-1990.

Table 15

Ages of AAM Characters by Character Status in Books with AAMMain Characters: 1971-1980/1981-1990

Age	Character Status		
	Main	Secondary	Minor
Baby - 0-3 years	4%/4%	0/0	8%/6%
Child - 4-12 years	87%/75%	35%/20%	35%/25%
Teen - 13-18 years	0/0	0/0	8%/0
Young Adult - 19-30 years	6%/11%	30%/0	33%/31%
Adult - 31-50 years	27%/0	30%/60%	15%/38%
Older Adult - 51 years and over	0/11%	5%/20%	3%/0
Total Count	47/28	20/5	40/16

Note. Percentages may not total 100% because of rounding.

Behavior

Research question 9 explored the interpersonal and behavioral characteristics of AAM characters as depicted in books published from 1971-1980 and in those books published from 1981-1990. Table 16 presents the results of the analysis. All behavioral categories are shown in Table 16, however, only the four most common behaviors will be discussed in this narrative.

From 1971-1980 the four behaviors depicted most frequently for main characters were directive, expression of emotion, aggressive, and statements about self. Secondary characters were more likely to be shown as directive and as expressing emotion. Minor characters were most often displayed as directive, nurturant, and expressing emotion.

Table 16
Behaviors of AAM Characters by Character Status in Books
with AAM Main Characters: 1971-1980/1981-1990

Behaviors	Character Status			
	Main	Secondary	Minor	Total Count
Aggressive	8%/4%	<1/0	<1/0	92/20
Avoidance	1%/<1%	0/0	<1%/0	17/4
Conformity	1%/2%	0/<1%	0/0	15/11
Constructive	3%/6%	<1%/<1%	<1%/<1%	45/34
Directive	13%/16%	3%/1%	3%/<1%	224/84
Expression of emotion	13%/25%	2%/<1%	1%/2%	175/130
Fantasy activity	3%/4%	<1%/<1%	<1%/0	34/18
General verbal	5%/4%	0/0	<1%/0	57/19
Nurturant	4%/7%	1%/<1%	2%/<1%	78/37
Physically exertive	5%/4%	1%/<1%	<1%/<1%	77/23
Routine	4%/4%	<1%/<1%	<1%/<1%	59/25
Self-care	<1%/<1%	0/0	<1%/0	10/2
Social/Recreational	6%/6%	1%/<1%	<1%/1%	90/33
Statement about self	8%/8%	<1%/0	<1%/0	93/36
Statements of information	2%/2%	<1%/0	<1%/<1%	25/11
Total Count				1071/468

Note. Percentages may not total 100% because of rounding.

In books published from 1981-1990, the most frequent behaviors of main characters were expression of emotion, directive, statements about self, and nurturing. Secondary characters from this period exhibited directive behavior most frequently. Minor characters were most likely to express emotion, be directive, and engage in physically exertive behaviors.

Directive behavior, 1971-1980. Examples of directive behavior from books published in 1971-1980 indicate that African American male characters often initiated and directed the conduct of others. For example, in Anthony and Sabrina (Prather, 1973), Anthony tells his sister what to do: "Come on, Sabrina, let's go get on the swing" (unp.). Three boys have a problem in No Trespassing (Prather, 1974) when they lose their baseball in a neighbor's yard. Jay says: "Charlie, stay behind Willie and no talking!" (unp.). Ty exhorts the other townspeople in Ty's One Man Band (Walter, 1980): "Come and bring your friends at sundown" (unp.).

Directive behavior was also shown from adults to children. In Daddy Is A Monster Sometimes (Steptoe, 1980), the father instructs his daughter: "Bweela you know where the water faucet is. You can get it yourself" (unp.). Jiminy Cricket advises Bobby in A Little Interlude (Maiorano, 1980): "It's time for us to get back to work" (unp.).

Expression of emotion, 1971-1980. Expressions of emotion ran the gamut from joy to sadness in books from 1971-1980. Kevin expresses anger towards his sister in Abby (Caines, 1973): "'Ugh, a girl.' 'Don't you like girls?' 'No, no, no!'" (p. 14). Amifika is mad about his father's return from the service in Amifika (Clifton, 1979): "How come we got to change and everything, just because of some old body I don't even remember nothin' about?" (unp.).

Sadness was also expressed by African American male characters. For example, Shawn is sad when he attends

nursery school in Shawn Goes To School (Breinburg, 1973).

Jonathan expresses sadness when his balloon floats away in I Don't Care (Sharmat, 1977): "He ran around the block and cried. He ran into his house and cried. He ran past his mother and father and up to his room and cried" (unp.). Luke is sad in Howdy! (Weir, 1972): "I wasn't lost. I was lonesome. Nobody said howdy to me" (p. 27).

Fear is demonstrated by Barnaby in When Shoes Eat Socks (Klimowicz, 1971). "Barnaby couldn't sleep. He knew the monsters were in the closet. Barnaby was scared and began to cry" (unp.). The boy in Willy (King, 1971) is fearful of the rat that menaces their apartment: "I was kind of scared by the noise" (unp.).

A feeling of happiness is shown by Rafer in Me Day (Lexau, 1971): "Rafer woke up with that good feeling. 'Birds, I love you', he whispered" (unp.). Wendell shows happiness at the arrival of his uncle in Send Wendell, (Gray, 1974): "The corners of Wendell's mouth turned up more than ever. Most of the time he just smiled" (unp.). Windy's father expresses joy by laughing and smiling when Windy comes to his apartment to visit in Daddy (Caines, 1977).

Aggressive behavior includes physical acts as well as verbal put-downs. The father, in Daddy Is A Monster Sometimes (Steptoe, 1980), warns his children: "If you don't be quiet I'm gonna shut the door to your room!" (unp.). Anthony threatens his sister in Anthony and Sabrina (Prather,

1973): "Sabrina, you're asking for it. You do that one more time and I'll . . ." (unp.).

Kevin shows his displeasure at the birth of his sister in She Come Bringing Me That Little Baby Girl (Greenfield, 1974): "I didn't like her anyway. She cried too hard. She didn't look new with all those wrinkles in her face" (unp).

Everett Anderson expresses his thoughts about girls in Everett Anderson's Friend (Clifton, 1976): "Girls named Maria who win at ball are not a bit of fun at all, girls who can run are just no fun thinks Everett Anderson" (unp.).

King Shabazz discounts the presence of spring in The Boy Who Didn't Believe In Spring (Clifton, 1973): "'Everybody talkin bout Spring!'. . . 'No such thing!'" (unp.).

Statements about self, 1971-1980. Statements about self were one of the more frequent behaviors exhibited by African American male characters. These included positive and negative statements. An example of a positive self statement is found in I'm Glad I'm Me (Stone, 1971). The boy repeats the phrase: "I'm glad I'm me" (unp.), numerous times throughout the book. Shawn declares his confidence in Shawn's Red Bike (Breinburg, 1976): "'Bet I can', said Shawn 'I'll go around the corner tomorrow'" (unp.). In Jasper and the Hero Business (Horvath, 1977), Jasper states his aspiration: "'I'm going to be a hero'" (unp).

Negative statements about self are evidenced by Dennis' comments in The Wentletrap Trap (George, 1978): "I'll never be able to take care of myself!" (unp.). In When Shoes Eat

Socks (Klimowicz, 1971), Barnaby despairs about his lack of skill: "I don't know how to tie shoes" (unp.). One of the most striking examples of a negative self-statement occurs in Willy (King, 1971). A boy describes his efforts to catch a rat: "I felt like a big, fat failure. I was thoroughly disgusted with myself" (unp.). In books published from 1981-1990, the most frequent behaviors of main characters were expression of emotion, directive, statements about self, and nurturing.

Expression of emotion, 1981-1990. Expression of emotion by characters in this time period included a wide range of feelings. Daniel expresses anger in Daniel's Dog (Bogart, 1990): "Sometimes Daniel felt like a dragon himself. Then he would breathe fire, and roar and kick the pillows" (p. 8). The death of his father provokes angry feelings for Everett in Everett Anderson's Goodbye (Clifton, 1983): "'I don't love Baby Evelyn and I don't love Mr. Perry, too, and I don't love Christmas or Santa Claus and I don't love candy and I don't love you!'" (unp.). Sudan expresses angry feelings when people make fun of his hair in The Enchanted Hair Tale (DeVeaux, 1987): "And one day when the grown-ups made him mummy mad and the children made him elephant evil, he growled and grunted and stomped and said, 'LEAVE ME ALONE! STOP MESSIN' WITH MY HEAD!'" (p. 16).

Sadness is shown in books published from 1981-1990. For example, Jason, a character in My Mama Needs Me (Walter, 1983), longs to help his mother and says: "Nobody needs me"

(unp.). At school, Fred tries to adjust and is described as "sad and lonsome" in Fred's First Day (Warren, 1984). In I Need A Lunchbox (Caines, 1988), a boy describes his feelings: "I felt sorta bad when Mommy handed Doris her brand new lunch box" (unp.).

Fear is expressed by Tommy in Halloween Monster (Stock, 1990): "'I don't want to go trick-or-treating with Billy,' I say. 'I'm scared of monsters and ghosts and witches'" (unp.). Brandon is afraid when his little sister is missing in Two and Too Much (Walter, 1990): "Brandon's heart beat wildly. He thought he would burst into tears" (unp.).

Happiness is shown in Eat Up Gemma (Hayes, 1988) when Gemma reaches for a lady's hat and the whole family laughs. A variety of happy situations is shown in When I'm Old With You (Johnson, 1990) as a boy describes a number of activities which bring him pleasure. He says: "When I am old with you, we'll go fishing. We'll eat out of the picnic basket" (unp.). For the grandfather in A Visit To The Country (Johnson, 1989), his happiness lies close to home: "Some people are always coming and going. But I like it best right here" (unp.).

Directive behaviors, 1981-1990. Directive actions are expressed through initiating, directing and demonstrating behaviors. For example, in Young Joe (1986), Joe demonstrates his skill at counting. The father in Willie Blows A Mean Horn (Thomas, 1981) asks his son: "Play me a little blues, won't you?" (p. 11). A brother and sister

decide to cooperate in Bet You Can't (Dale, 1987) as the brother says: "Let's both get in the basket" (unp.). Brandon tries to direct his sister's behavior in Two and Too Much (Walter, 1990): "Come, choose a book" (unp.).

Sitting in the dark, Thomas asks his grandfather for a story in Storm in the Night (Stolz, 1988): "'Tell it,' Thomas commanded. 'Please, I mean'" (unp.). Grandpa recommends a response after a heartfelt confrontation in Grandpa's Face (Greenfield, 1988): "Grandpa hugged her back. 'Let's go home, now,' he said" (unp.).

Daniel suggests an activity to his friend in Daniel's Dog (Bogart, 1990): "When Norman came to play the next day, Daniel got out some paper and crayons. 'Let's draw dinosaurs and alligators and swamp trees, Norman. You want to?'" (p. 26). Sudan demonstrates his prowess on the trampoline in An Enchanted Hair Tale (DeVeaux, 1987): "So just to show off, which he liked to do, Sudan bopped to the trampoline cool as could be and hopped up and bounced about . . ." (p. 28).

Statements about self, 1981-1990. Statements about self include positive and negative remarks. An example of a positive statement about self occurs in Everett Anderson's Goodbye (Clifton, 1983). Everett says: "'I knew my daddy loved me through and through, and whatever happens when people die, love doesn't stop and neither will I" (unp.). In I Am An Explorer (Moses, 1990), a trip to the park provides an imaginary adventure: "I am an explorer. I have seen the

world" (p. 30). Billy, in Grandma's Visit (Schorsh, 1990), expresses his confidence: "I can make mud cookies" (unp.). A thunderstorm causes Thomas to brag in A Storm in the Night (Stolz, 1988): "'I'm not afraid of anything' . . . 'I'm not afraid of thunderstorms, like Ringo and your dog'" (unp.).

Negative statements about self include Thomas, in Storm in the Night (Stolz, 1988), as he tries to imagine his grandfather as a young boy: "Thomas sighed. He just could not imagine it. He stopped trying" (unp.). Abby's father expresses his frustration in helping the homeless in A Rose For Abby (Guthrie, 1988): "'I'd like to,' said Abby's father. 'But our church is poor. She's one of many, and we don't have enough money to feed all the street people'" (unp.).

Nurturant behavior, 1981-1990. Nurturant behaviors include those involved with helping, praising and serving. An example of helping behavior includes Brandon in Two and Too Much (Walter, 1990): "He helped Mama tuck Gina into her bed" (unp.). The father in Willie Blows A Mean Horn (Thomas, 1981) helps his son get ready for bed:

I feel Willie tugging at my socks. I know it's him taking them off because he always remembers to wipe the sweat from under my toes. Willie comes close to kiss me, and I pull him down onto the bed. (unp.).

Max receives praise from his grandmother in A Visit to the Country (Johnson, 1989): "You've been a big help today" (unp.). The father, in Eat Up, Gemma (Hayes, 1988), enjoys the food cooked by the grandmother: "Nice and spicy, just

how I like it!" (unp.). The brother and sister compliment each other when the room is clean in Bet You Can't (Dale, 1990): "See. We can" (unp.).

Serving behaviors are demonstrated in examples such as the father in I Need A Lunchbox (Caines, 1988). He takes the children shopping and helps them buy new shoes. Daniel helps his mother in Daniel's Dog (Bogart, 1990):

Later, when Daniel's mother was feeding Carrie on the sofa, Daniel brought a book over. He couldn't read all the words yet, but he was very good at telling the pictures. 'I picked an easy one,' he told his mother, 'because Carrie is just a baby.'" (p. 22)

A girl and her father share special moments in Ten, Nine, Eight (Bang, 1983) as she prepares for bed. In Jimmy Lee Did It (Cummings, 1985), the father is shown fixing pancakes. The father, in Grandma's Visit (Schorsh, 1990), also engages in helping behavior around the house. He is shown vacuuming and cleaning to get ready for the grandmother's arrival.

Settings

The settings of picture books with AAM characters were explored in question 10. Since a story could take place in several settings, each major setting was counted. As shown in Table 17, more stories occurred in home settings in 1981-1990 than in 1971-1980. Stories were less likely to take place in school or city settings in 1981-1990. Rural settings decreased slightly from 1971-1980 to 1981-1990.

Table 17

Settings Of Books With AAM Main Characters: 1971-1980 and 1981-1990

Time Period	Settings				
	Home	School	City	Rural	Total Count
1971-1980	47%	6%	41%	5%	66
1981-1990	71%	7%	18%	4%	28

Note: Percentages have been rounded.

Settings, 1971-1980. Books published from 1971-1980 contained more frequent illustrations and textual references to settings outside the home. The most specific reference occurs in Adam's World: San Francisco (Fraser & Levy, 1971); cable cars and the Golden Gate Bridge are mentioned. Three books contain significant portrayals of city life: Walk On! (Ford & Williamson, 1972), Everyone is Going Somewhere (Rosenblatt, 1976), and My Street's A Morning Cool Street (Thomas, 1976). In Walk On!, a young boy describes his neighborhood from the theater to street games to: "Ol' man Willis--he turns the hydrant on for us" (unp.). Alvin explores his neighborhood in Everyone Is Going Somewhere (Rosenblatt, 1976). He visits the grocer, street cleaner, and firemen as he walks to school. A similar theme occurs in My Street's A Morning Cool Street (Thomas, 1976) as a boy walks to school and observes: "Got to check out my early morning street. People moving in and out my street,

strutting dogs, tired mamas, loud whistles all call to me" (unp.).

In Fly, Jimmy, Fly (Myers, 1974), Jimmy longs to reach beyond his surroundings: "Jimmy looked up through the tingle-tangle of television antennas and clotheslines and fire escapes to where the birds make nickel circles in the sky. Jimmy thought it a good idea that he, too, should fly" (unp.). King Shabazz and a friend explore their city neighborhood in The Boy Who Didn't Believe In Spring (Clifton, 1973) for signs that the seasons are changing: "I'm going to get me some of this spring. I'm going to go round there and see what do I see" (unp.).

Settings, 1981-1990. From books published in 1981-1990 the examples of city life include: An Enchanted Hair Tale (DeVeaux, 1987), Grandpa's Face (Greenfield, 1988), and A Rose For Abby (Guthrie, 1988). In An Enchanted Hair Tale, Sudan angers his mother: "for crossing all of those big streets by himself" (p. 36). Tamika and her grandfather go for walks around their city neighborhood and to the park in Grandpa's Face. Abby and her father try to assist the homeless people in their vicinity in A Rose For Abby.

Socioeconomic Level

Research question 11 dealt with the socioeconomic portrayal of AAM characters. Categories were poor, middle class, wealthy, and not described. Table 18 displays the results of this investigation. AAM characters were least likely portrayed as wealthy in both time periods. Main

characters in 1971-1980 were portrayed as middle class more than half the time (55%). Characters in books published from 1981-1990 were much more likely to be shown as middle class (96%). In the early period, 15% of characters were pictured as poor. No characters in books published from 1981-1990 were classified as poor. Book illustrations provided the primary information regarding socioeconomic level, few textual references were made. All textual references occurred in 1971-1980.

Table 18

Socioeconomic Level of AAM Characters by Character Status in Books with AAM Main Characters: 1971-1980/1981-1990

Socioeconomic Level	Character Status		
	Main	Secondary	Minor
Poor	15%/0	10%/0	23%/0
Middle Class	55%/96%	55%/80%	40%/100%
Wealthy	0	0	0
Not Described	30%/4%	35%/20%	38%/0
Total Count	47/28	20/5	40/16

Note. Percentages may not total 100% because of rounding.

Textual references to socioeconomic level include these books: Me Day (Lexau, 1971), Super Vroomer (Hall, 1977), and My Daddy Don't Go To Work (Nolan, 1978). In Me Day (1971), Rafer and his family are faced with the economic realities of divorce. Rafer wishes the television could be repaired and his mother replies: "You want to stop eating so we have

money for the TV?" (unp.). In Super Vroomer, Jessie, Tommy and Sarajane build a race car and plan to enter a race:

The race was bein' held fifty-eight blocks from where we lived. They didn't allow Super-Vroomers on the subway or the bus, so we walked. When we got to Ninety-third Street it was crowded. Didn't look like nobody but us had walked. Everybody was gettin' out of big cars.
(unp.)

As a girl and her parents face the father's unemployment in My Daddy Don't Go To Work (Nolan, 1978), tempers flare as the mother asks: "Is it so hard to live on what I make? Is it worth tearing up the family?" (unp.).

Themes of Books

Research question 12 dealt with the themes of books containing AAM characters. Examination of Table 19 reveals five major changes in book themes. First, books in 1981-1990 were much more likely to contain themes relating to family. A second major trend is shown in the increase during 1981-1990 of books containing stories relating to grandparents. The third major change involves stories where neighborhoods figured prominently. These books were more common during 1971-1980. Fourth, more stories regarding siblings were found in 1981-1990 than the earlier period. The fifth trend indicates that self-concept themes were more common in books published during 1971-1980. While the difference is not as great, it is interesting to note that racial issues decreased as themes from the earlier period to 1981-1990.

As shown in Table 19, the four most prevalent themes for books published from 1971-1980 were self-concept, friends,

Table 19

Themes of Books With AAM Main Characters: 1971-1980/1981-1990

Themes of Books	1971-1980/1981-1990
Adoption	2%/0
Animals	3%/2%
Art/Music	4%/2%
Bedtime	2%/4%
Death	2%/4%
Family	23%/40% (combined %)
Divorce	3%/0
Grandparents	0/10%
New Baby	3%/4%
Parents	10%/11%
Siblings	7%/15%
Fear	4%/7%
Friends	11%/7%
Handicapped	2%/0
Imagination	7%/4%
Job Loss	2%/0
Lost and Found	0/0
Nature	0/4%
Neighborhood	9%/0
Racial Issues	6%/2%
Religion	0/2%
Responsibility	2%/4%
School	2%/4%
Seasons	2%/4%
Self-Concept	17%/9%
Sports/Recreation	4%/0
Total Books	42/24
Total Themes	63/46

Note. Percentages may not total 100% because of rounding.

parents, and neighborhood. In books published from 1981-1990, four themes occurring most often were siblings, parents, grandparents, and self-concept. When topics dealing with family themes were totaled, they accounted for the largest percentage of book themes in 1971-1980 (23%) and 1981-1990 (40%). Appendix A includes a bibliography of books arranged by theme.

Themes, 1971-1980

The four most prevalent themes for books published from 1971-1980 were self-concept, friends, parents, and neighborhood.

Self-concept. Books dealing with self-concept themes contained stories in which characters are learning about themselves as they interact and react to people, places, and things. These topics were heavily represented in books published from 1971-1980.

Reactions to people include family members. For example, Kevin, in Abby (Caines, 1973), wants to take his adopted sister to school for show and tell. He relates what he wants to tell the class: "That you're adopted, that we get to keep you forever, and I gave you my fire engine for your birthday. Ma, can I?" (p. 24). In Timothy, The Terror (Cavin, 1972), Timothy tries to assert his identity with three sisters: "But now?--now I be here. An' right now that real good wi' me. So you watch out, Henrietta, and Leeora, and Lela. Now on, you goin hear 'bout Timothy" (unp.). Jasper looks for heroes and finds them in his father, mother,

and himself in Jasper and the Hero Business (Horvath, 1977). He returns lost money to a little boy: "I just gave it back to him. Me, a hero?" (unp.). Taking on family responsibilities in the concern of a boy in Willy (King, 1971). He says: "I knew it was up to me to do something. Soon I'd be a man" (unp.).

Places and new situations provide opportunities for personal growth. Shawn longs to leave home in Shawn Goes to School (Breinburg, 1973). At first, nursery school is frightening, but by the end of his first day Shawn plays with other children and smiles. In Good, Says Jerome (Clifton, 1973), a boy worries about moving and having a new teacher. His sister, Janice Marie discusses the situation with him: "teachers hate flies and dirty erasers and stubby chalk, not new boys like you. Good, says Jerome. I'm glad they do." (unp.). Building a racing car and entering a race provide an opportunity for Jesse, Tommy, and Sarajane to learn about winning and losing in Super Vroomer (Hall, 1977). Jesse reviews their efforts: "'Sometimes winnin' is gettin' a medal. And sometimes it's just plain knowing you're the best one in the race'" (unp.).

Personal reactions to neighborhood environments were expressed during 1971-1980. In I'm Glad I'm Me (Stone, 1971), a boy walks through his neighborhood reacting to the people he meets and declares: "I can be what I want to be" (unp.). A walk to school provides an affirmation for the journey in Everyone is Going Somewhere (Rosenblatt, 1976). A

boy observes a busy neighborhood and states: "I'm going somewhere, too! I'm going to school by myself!" (unp.).

Learning new skills provides a positive view of self. In When Shoes Eat Socks (Kilmowicz, 1971), Barnaby's inability to tie his shoes creates fear and the loss of his friends until:

At last little Barnaby could do it all by himself. Of course the next morning Little Barnaby tied his shoes very carefully with good strong rabbit ears before he ran outdoors to play. 'We can't call him little anymore,' said Big Roy. (unp.)

Shawn longs for a bike in Shawn's Red Bike (Breinburg, 1976). To earn money he performs small jobs in his neighborhood. His confidence extends to learning to ride: "'Bet I can,' said Shawn. He struggled to his feet trying not to cry. This time he rode as far as the corner before he fell off. 'I'll go around the corner tomorrow'" (unp.).

Dealing with owning possessions can also generate situations which impact on self-concept. For example, Jonathan, in I Don't Care (Sharmat, 1977), must deal with the loss of his balloon. After first declaring that he is not affected by the loss he reacts: "'It's gone!' Jonathan's eyes filled with tears. He cried and cried" (unp.). Finally, he declares "'I'm done'" (unp.).

Friends. Relationships with friends was also a prominent theme of books published in 1971-1980. Everett looks forward to new neighbors in Everett Anderson's Friend (Clifton, 1976). Instead of a boy, he makes friends with Maria and states: "And the friends we find are full of

surprises" (unp.). Two friends combine resources and accept a new friend to retrieve a lost ball in No Trespassing (Prather, 1974). Willie Jr. finally includes Charlie: "Want to play ball with us Charlie? You can hit it if you want to" (unp.). Joel makes new friends in Fat Ernest (Weil, 1973) through his gerbils. One new friend is described: "Valerie is Joel's new neighbor. She is friendly. She like Fat Ernest and Erwin, too" (unp.). Eventually an older neighbor becomes a friend, too.

Archie enlists the help of his friends in Pet Show (Keats, 1972) when his cat disappears. An older lady in the neighborhood finds the cat and becomes a friend. Adam and his friends are shown visiting, listening to the subway, and eating lunch together in Adam's ABC (Fife, 1971). A special friendship is the subject of My Friend Jacob (Clifton, 1980). Sam befriends a mentally handicapped boy and describes their relationship:

My best friend lives next door. His name is Jacob. He is my very very best friend. We do things together, Jacob and me. We love to play basketball together. Jacob always makes a basket on the first try. (unp.)

Parents. Relationships with parents were frequently the theme of books published in 1971-1980. For example, in First Pink Light (Greenfield, 1976), a boy is determined to stay up all night so he can welcome his father home. The father has been gone to take care of his mother. At first Tyree is angry with his mother for suggesting that he go to bed then relates his confidence: "He ran to his room and put on his

pajamas fast. His Daddy would find him" (unp.). A similar story relates Amifika's uncertainty about his father's return from the Army in Amifika (Dutton, 1977). After hiding and running away, Amifika declares: "You my own Daddy!" (unp.).

Windy and her father share a warm, funny relationship in Daddy (Caines, 1977). "We play hide-and-seek under the kitchen table before we leave. Sometimes Daddy gives me money to buy new kittens--he really means mittens" (p. 7). She is sure of her father's commitment as she states: "Next Saturday when he comes. I know he won't forget because he wrote our date on his calendar and in his head" (p. 29). In My Daddy Don't Go To Work (Nolan, 1978) a father, mother, and daughter struggle with his unemployment. He says: "I'm going to stop worrying. I'll find me a job. I'll just become the best cook there ever was!" (unp.).

Neighborhood. Importance of neighborhoods as central to stories is a unique characteristic of books published from 1971-1980. For example, in Fly, Jimmy, Fly (Myers, 1974), the city is described:

Jimmy looked up through the tingle-tangle of television antennas and clotheslines and fire escapes to where the birds make nickel circles in the sky. Jimmy thought it a good idea that he, too, should fly. But Jimmy watched the birds each day flying in their tiny stamp of sky between the brownstone tops. (unp.)

Echoing the description of city environments are Everyone Is Going Somewhere (Rosenblatt, 1976) and My Street's A Morning Cool Street (Thomas, 1976). Vital,

vibrant, neighborhoods are described in these two books.

Many occupations and businesses are shown.

A housing project is the setting for Fat Ernest (Weil, 1973): "Many people live in the big housing project where Joel is going to live" (unp.). As he makes friends, the book closes: "And the neighbor lady has a little pet gerbil of her own. They all visit each other just as good neighbors always do" (unp.).

Walk On! (Ford & Williamson, 1972) presents a more somber description of a city environment. A boy describes his street from the baseball games to the movie theater. Of African American males he says: "That's them . . . they always on that stoop jus rappin' and laughin'. I know they hadda start fightin'. They were playin the dozens" (unp.). Rickey moves from Manhattan to a new home in the suburbs in New Neighbors (Prather, 1975). As he begins to meet people he says: "This neighborhood sure looks fine!" (unp.).

Themes, 1981-1990

In books published from 1981-1990, four themes occurring most often were siblings, parents, grandparents, and self-concept.

Siblings. Sibling relationships reflect the complexity of family life. One example occurs in Willie's Not the Hugging Kind (Barrett, 1989) as Willie watches his sister, Rose, and his mother: "He watched Rose brush up to her and put her arms around her. Willie went up and put his arms around his mama too" (p. 27). In Two and Too Much (Walter,

1990), Brandon would rather play with his friends than babysit his little sister. As Gina misbehaves, Brandon tells her: "'Gina, you're a bad, bad girl!'" (unp.). When Gina is missing, Brandon is fearful until he finds her: "He wanted to pick her up and hold her close" (unp.). Fred also has problems with his brothers in Fred's First Day (Warren, 1984). His attempt to play with his older brother is described: "Fred tried to build a model airplane with Sam. 'Out of my room!', Sam replied" (unp.).

Angel tries to cope with her brother Artie and his imaginary friend in Jimmy Lee Did It (Cummings, 1985). Angel details Jimmy Lee's activities: "He used up Artie's crayons drawing pictures on the wall. And, when I finally found my bear, I asked Artie, 'Who hid it?' He told me frankly, 'Angel, It was Jimmy Lee who did it'" (unp.). As his sister Doris purchases many items for school, a boy is jealous in I Need A Lunchbox (Caines, 1988). He gets new shoes, and a coloring book, but he longs for a lunch box. His parents surprise him with a lunch box even though he's too young for school.

Relationships with parents. Relationships with parents were frequently the theme of books published in 1981-1990. Willie and his father share a very loving partnership in Willie Blows A Mean Horn (Thomas, 1981). When his father plays jazz, Willie describes how he helps:

I take a clean rag out of my back pocket and wipe his face. I wipe his mouth first cause some of the sweat hides his smile. And then I wrap a piece of rag around

my pointing finger and wipe around his eyes and in the corners of his nose. (p. 8)

Jason tries to reestablish his relationship with his mother after a sister is born in My Mama Needs Me (Walter, 1983). They discuss the situation:

You are a good helper, his mama said. 'But why don't you go and find your friends?' 'Because. You . . . don't you need me?' 'Of course I need you. I need a big hug from you right now. I love you, but that doesn't mean you can't go play with your friends.' (unp.)

Billy gets in trouble with his parents when he disobeys them in Grandma's Visit (Schorsh, 1990). His mother scolds him: "Billy, you've broken my beautiful horse! Upstairs to your room! (unp.). To make amends, Billy and his Grandma make mud cookies and offer them to the parents: "It's the best mud cookie I've ever had, and Billy is my favorite cook!" (unp.).

Willie avoids hugging his family after a friend declares it as silly in Willie's Not The Hugging Kind (Barrett, 1989). After he practices on a tree and a stop sign, Willie returns to hug his family. The scene afterwards is described: "Breakfast tasted better to Willie than it had in many a day. And when it came time to leave for school, Willie gave hugs all around" (p. 31).

Grandparents. Grandparents appear prominently in eight books published from 1981-1990 with AAM main characters: five include them as main characters and three include them as minor characters. This is a distinct change from the earlier time period when grandparents were found in three

books, but only in lesser roles. In five of the books featuring grandparents as main characters, three are grandfathers, one is a grandmother, and one features both grandparents.

In When I Am Old With You (Johnson, 1990), a boy imagines growing up, being old with his grandfather and envisions the activities they will enjoy. The grandfather has no spoken dialog but is included in each illustration. The boy says: "When I am old with you, I will sit in a big rocking chair. I will swat flies all afternoon. We'll go fishing. We'll eat out of the picnic basket" (unp.).

Thomas and his grandfather weather a fierce thunderstorm in Storm in the Night (Stolz, 1988). After the electricity goes off, his grandfather suggests a story: "'No help for it,' said Grandfather, 'I shall have to tell you a tale of when I was boy'" (unp.). While Thomas insists that he isn't afraid, he admits how much his grandfather's presence meant:

What I think...I think that maybe if you hadn't been here, and Ringo hadn't been here, and I was all alone in the house and there was a storm and the lights went out and didn't come on again for a long time, like this...I think maybe then I would be a little bit afraid. (unp.)

Tamika and her grandpa share a special relationship in Grandpa's Face (Greenfield, 1988). They go for walks to the park and in the neighborhood. However, Tamika is scared when Grandpa practices for a play and has a mad expression on his face: "She had not known that Grandpa could look like that, and now that she did know, she couldn't be sure that he might not someday look at her with that face that could not love"

(unp.). Grandpa comforts her during a visit to the park: "Then he put his hands around Tamika's face and made her look at him. 'I love you,' he said. 'I could never, ever, look at you like that. No matter what you do, you hear?'" (unp.).

These three books, When I Am Old With You (Johnson, 1990), Storm in the Night (Stolz, 1988), and Grandpa's Face (Greenfield, 1988), feature grandfathers in prominent roles. The illustrations of the grandfathers are very similar. They are each featured as balding, with a fringe of hair. Two are pictured with round eyeglasses.

Billy is so excited in Grandma's Visit (Schorsh, 1990) that he misbehaves and breaks his Mommy's glass horse. He is sent to his room and his Grandma comes to help by talking to him: "'Billy, it's too bad that you broke Mommy's horse. You should never touch other people's things without asking. Don't cry. You can tell Mommy you are sorry and we can do something nice for her to make up'" (unp.). They decide to make mud cookies and Billy apologizes for the accident.

Both grandparents are featured in A Visit to the Country (Johnson, 1989). Max comes to visit their farm and finds a baby bird. The grandfather helps him fix up a bird's cage and care for the bird. The bird escapes and causes a problem when grandmother's friends visit. Both grandparents help Max decide to return the bird to the wild.

Three books feature the grandparents in a less prominent role. Eat Up, Gemma (Hayes, 1988) and Happy Christmas, Gemma (Hayes, 1986) feature the same family and characters,

including a grandmother. Many different locations, such as shopping, church, and routine home scenes, portray the grandmother with the family. Although he is not illustrated, a grandfather is important in Daniel's Dog (Bogart, 1990) because he has sent a ghost dog from heaven to keep Daniel company.

Self-concept. Books dealing with self-concept themes contain stories in which characters are learning about themselves as they interact and react to people, places, and things. Self-concept books with AAM main characters published during 1981-1990 include examples from four books: An Enchanted Hair Tale (DeVeaux, 1987), My Mama Needs Me (Walter, 1983), I Need A Lunch Box (Caines, 1988), and Fred's First Day (Warren, 1984).

In An Enchanted Hair Tale (DeVeaux, 1987), Sudan, a young boy, is tormented by other people's reactions to his hair in dreadlocks. The situation is described: "So the neighbors frowned and the children teased, and wherever Sudan went, people saw his head, they pointed and said, 'He's strange. He's queer. He's different'" (p. 14). After he meets Pearl, his mother's friend, he discovers that his hair is not so unusual.

Jason worries about his place in his family in My Mama Needs Me (Walter, 1983) after a baby sister arrives. His mood is indicated as he says: "Nobody needs me, he said to himself. I need something to do!" (unp.). He wants to help his mother and succeeds when he helps bathe the baby. When

he realizes that he has a special place in the family he can return to play with his friends" (unp.).

Being too young to attend school is difficult for the boy in I Need A Lunch Box (Caines, 1988). He watches as his sister selects one and is jealous: "I felt sorta bad when Mommy handed Doris her brand new lunch box" (unp.). He is delighted and surprised when his parents present him with a lunch box all his own, affirming his importance.

Being the middle child in a family of three boys is not easy for Fred in Fred's First Day (Warren, 1984). He's too big to be in the playpen with the baby and too little to play with his older brother. His mother finds a nursery school where he can interact with children his own age. Fred worries about the school: "He wondered about his new school. Would all the children be big or little?" (unp.). The first day is hard when he scrunches Wanda's hand too hard and knocks down a block tower the other boys had built. As the day progresses he begins to adjust to the others and to play with the others in a positive fashion. He begins to see that he has a place that is just right for him.

Portrayal and Interaction with Characters of Other Races

Research question 13 concerned the inclusion of characters of other races and their interaction with African American characters. As shown in Table 20, almost one-half (48%) of the books published in the early time period included characters of other races as compared to (29%) in books published in the later time period. The status of

characters of other races ranged from their presence as background characters to that of equal standing with AAM main characters in illustrations and text.

Table 20

Number of Books with AAM Main Characters Which Include Other Race Characters: 1971-1980/1981-1990

Time period	Number of Books with AAM Main Characters	Books with AAM Main Characters Including Other Race Characters	Percentage of Books with Other Race Characters
1971-1980	42	20	48%
1981-1990	24	6	29%

Note. Some percentages may not total 100% because of rounding.

One example of the inclusion of another race character in an equal status relationship occurs in The Boy Who Didn't Believe in Spring (Clifton, 1973). During the friendship of King Shabazz, an African American boy, and Tony Polito, a European American boy, they explore their city neighborhood for signs of spring. King is clearly the instigator of their adventures but Tony is an active participant. Their relationship is exhibited by this passage:

Then they were at the streetlight. Tony stopped and made believe his sneaker was untied to see what King was going to do. King stopped and blew on his shades to clean them and to see what Tony was going to do. They stood there for two light turns and then King Shabazz grinned at Tony Polito, and he grinned back, and the two boys ran across the street. (unp.)

Other examples of equal status friendships occur in Fat Ernest (Weil, 1973) and My Friend Jacob (Clifton, 1980). An interesting portrayal is found in Everett Anderson's Friend (Clifton, 1976). Hispanic neighbors move in the apartment

house and Everett finds that a girl can be a friend: "A girl named Maria is good to know when you haven't got any place to go. Even if she beats at races it's nicer to lose in familiar places" (unp.). Maria speaks of tacos and muchachoes and her mother is pictured cooking tacos. It is interesting to note that Lucille Clifton is the author of three books containing characters of other races in prominent roles.

Bobby and Jiminy Cricket share the stage in A Little Interlude (Maiorano, 1980). Jiminy Cricket, an African American male adult, watches Bobby, a European American boy, practice his dance at the theater and joins him. Jiminy plays a funny tune on the piano and helps Bobby relax before his performance.

Other books from 1971-1980 include characters of other races in scenes such as on a playground, in a schoolroom or on a city street. Generally speaking, these characters have no dialog but help establish the setting and mood of the story. One exception is the multicultural neighborhood in Adam's World: San Francisco (Fraser & Levy, 1971). As the family dons African clothes and attends a street fair the father says: "'I sail around the world,' Daddy said, 'and I meet people in many lands. Now I'm home, and here are people from everywhere having a good time together on my own street'" (unp.).

In the later time period, one book features an equal status friendship, Daniel's Dog (Bogart, 1990). Daniel and

Norman, an Asian boy, are both faced with difficult adjustments at home. Daniel's mom has just had a baby and Norman's father is going away on a business trip. Daniel copes by imagining a ghost dog who always has time for him. When Norman talks about his father's trip, Daniel comforts him and offers to send his ghost dog's friend to keep Norman company. Daniel's ghost dog was a gift from his grandpa who is in heaven where the ghost dogs live. He explains: "'Lucy was his ghost dog when he was little. He told me all about her. She came to him whenever he needed her, and now he's sent her to live with me'" (p. 16).

A mixed race neighborhood is featured in A Rose for Abby (Guthrie, 1988). As Abby and her father plan to help feed the homeless people, they visit the neighbors and enlist their support. All the neighbors work together to cook, set up tables and serve the meal. Another mixed neighborhood is shown in My Mama Needs Me (Walter, 1983).

In When I Am Old With You (Johnson, 1990), other race characters are featured in the background. One book, Halloween Monster (Stock, 1990) includes a character of another race on the book cover but does not include them in any other illustration.

Sex and Race of Authors and Illustrators

Research question 14 focused on the sex and race of authors and illustrators of books with AAM characters published from 1971-1980 and 1981-1990. Table 21 presents the results of this analysis.

Table 21

Sex and Race of Authors and Illustrators of Books With AAM
Main Characters: 1971-1980/1981-1990

Race and Sex	Authors	Illustrators
African American Male	19%/14%	28%/21%
African American Female	53%/50%	11%/50%
Other Male	3%/0	31%/0
Other Female	25%/36%	31%/29%
Count of Books Examined	36/14	36/14

Note. Some percentages may not total 100% because of rounding.

For the early period, sex and race of authors and illustrators was established for a majority (86%) of books. For 12% of the books, the sex and race of authors and illustrators could not be determined. In 1971-1980, African American females were most frequently the authors of books; other race male and females were most often the illustrators.

In the later period, sex and race of authors and illustrators was established for more than one-half (58%) of the books. African American females were most often the authors and illustrators of books in this group. There was a decrease of AAM as authors and illustrators in both time periods. For 42% of the books from this period, the sex and race of authors and illustrators could not be determined.

Summary

In this chapter, the images of AAM were explored through an analysis of realistic fiction picture books published in two time periods, 1971-1980 and 1981-1990. Each of the 14 research questions was addressed. Differences in portrayals between the time periods were presented.

Chapter 5 discusses (a) the objectives of this study and the extent they were met, (b) the study's major findings, and (c) the implications of this study for educational research and practice.

CHAPTER 5 SUMMARY, CONCLUSIONS, AND IMPLICATIONS

This chapter discusses (a) the objectives of this study and the extent to which they were met (b) the study's major findings about the portrayal of African American males in realistic fiction picture books during the periods 1971-1980 and 1981-1990, and (c) the implications of this study for education research and practice.

The Objectives of This Study

As noted in Chapter 1, the three objectives of this study were: (a) to examine the presentation of African American males in realistic fiction picture books published in two time periods, 1971-1980 and 1981-1990; (b) to ascertain the differences in the presentations of AAM between the time periods; and (c) to provide a rationale for the differences.

In meeting the first objective, realistic fiction picture books containing African American main characters were identified for each period. For the 1971-1980 time period, 59 books were identified; in the 1981-1990 time period, 38 books were identified. These books were examined for the presence of AAM in cover illustrations and in story illustrations. From these two groups further analysis was conducted to establish the presence of AAM main characters. Forty-two books published from 1971-1980, and 24 books

published during the 1981-1990 time period were found to include AAM as main characters. Three specific findings were of particular interest: (a) fewer books with African American main characters were published in 1981-1990 than in 1971-1980; (b) fewer AAM characters were featured in book cover illustrations in books published in 1981-1990 than in 1971-1980; (c) fewer AAM characters were portrayed in illustrations of books published in 1981-1990 than in 1971-1980.

In meeting the second objective, characteristics of books were ascertained. Specifically, the study identified six features of books published in 1971-1980 with AAM main characters. These book feature (a) descriptions of city life, (b) treatment of social issues, (c) promotion of self-concept, (d) descriptions of friendships outside the family; (e) inclusion of characters of other races, and multicultural scenes; (f) portrayal of male main characters as more aggressive; and, (g) inclusion of textual references to physical characteristics regarding race.

Characteristics of books published in 1981-1990 with AAM main characters include (a) descriptions of family life, especially sibling interaction; (b) relationships of children and grandparents; (c) predominantly African American characters, including few characters of other races, and, (d) male main characters more nurturing; and, (e) few textual references to physical characteristics regarding race. The

third objective, providing a rationale for the differences, is covered in the following discussion.

Summary of Major Findings

The major findings of this study are discussed according to (a) number of books and characters, (b) demographics of charactersd (c) cbehaviors of characters and themes of books, and (d) sex and race of authors and illustrators.

This study discovered the following regarding the number of picture books and the characters they include:

1. Fewer realistic fiction picture books with African American main characters were published in 1981-1990 ($n = 38$) than in 1971-1980 ($n = 59$). Of the books with African American characters, fewer realistic fiction picture books included AAM as main characters in 1981-1990 (63%) than in 1971-1980 (71%).

2. In realistic fiction picture books with African American main characters, fewer AAM characters were featured in book cover illustrations in books published in 1981-1990 (39%) than 1971-1980 (52%).

3. In realistic fiction picture books with African American main characters, fewer AAM characters were featured in illustrations within books published in 1981-1990 (27%) than in those published in 1971-1980 (42%).

4. While the percentage of AAM characters portrayed has decreased from 1971-1980 to 1981-1990, the frequency of portrayal as main characters has remained the same for both time periods (22%). However, fewer AAM characters are

portrayed in secondary and minor roles in 1981-1990 than in 1971-1980.

5. Fewer characters of other races were portrayed in 1981-1990 (29%) than in 1971-1990 (48%).

Number of Books

The 1970s has been characterized as the most prolific era of publishing children's books with African American themes. The impetus for the changes came from pressures from the Civil Rights Movement, passage by the U.S. Congress of the Elementary and Secondary Education Act in 1965, and the formation of the Council on Interracial Books for Children. These factors strengthened the demands on the publishing industry to generate more materials by and for African Americans. As St. Clair (1989) states: "the quality and dimension of the books written by black authors in the 70s was so outstanding that they could have raised the standard for all children's books" (p. 10).

In the early 1980s, the federal programs financed by Lyndon Johnson's administration were being phased out and Civil Rights was no longer a major political issue. Bishop (1990) states that "there was a major decrease in the publication of books for nonwhite readers in the early and mid-1980s: an average of 20 books per year focused on African Americans." This means that approximately 1% of children's books published in the first half of the 1980s focused on African Americans.

Meanwhile, the sales of children's books quadrupled from 1980 to 1990. Children's books now account for approximately 25% of all trade book purchases. According to Roback (1990), sales of children's books are increasing because of interest by parents and educators in providing an enriching reading experience for young people.

With sales of children's books projected to top \$1.5 billion in 1994, book publishing is clearly big business (Roback, 1990). Publishing houses exert considerable power over which books reach the public. Tickle (1986) terms the situation regarding the publishing of African American authors and illustrators as the "brown" or "cotton curtain": ways of thinking that keep African American materials from gaining mainstream attention.

Four factors in the organization of publishing houses have an impact on the availability of books: (a) market perception, (b) employment of minority editors, (c) corporate mergers, and (d) profit concerns.

The perception of publishers toward the market for African American books is that there is not an audience or market for them. Bookstores and publishers seem to operate on the notion that whites do not want to read about African Americans and African Americans themselves do not read. Tyson and Jones (1990) relate that white retailers and publishers contend that it is futile to market books about African Americans to whites and they make few attempts to sell to African Americans, either. When a manuscript that

would appeal to the African American audience is accepted, it is generally printed in a small edition and given little or no promotion. While some might interpret this as a purely economic decision, it takes on a race-specific meaning. Taxel (1986) points to attitudes of the book-buying public and market considerations as important factors in the availability of books about African American themes.

A decline in the employment of minority editors has also been cited in the publishing decline. Watkins (1981) sees the decrease in African Americans in editorial representation as a key reason for the diminishing number of books published. Credit is given to the Civil Rights movement for cracking employment barriers. Twice as many minority editors were employed in the 1960s and 1970s as there are today. With minority editors in place, there was some enthusiasm and support for the publication of African Americans writers during this earlier period. The role of the editor is crucial since the decision to publish a book is often based on an editor's sensitivity to a specific theme or view. John Donovan, late president of the Children's Book Council, observed that "we do not yet have many people with decision-making editorial jobs who really know or are a part of a minority culture" (Sebasta & Donelson, 1993). With fewer minority editors it follows that African Americans are less likely to get quality books published.

Mergers and takeovers have become common in the publishing industry. Williams (1988) states that the number

of corporations involved in publishing declined from 46 in 1981 to 29 in 1986. The takeovers increase the importance of sales and publishers become reluctant to publish a book without a guaranteed market. Drew (1992) reports that small family publishing houses were also taken over and this further decreased the outlets for children's literature. For minority writers, the impact was especially hard. Publishers were reluctant to take risks with minority authors and illustrators. Commercialism of large publishers is frequently the force that puts minority writers out of work or dooms the book to a short shelf life.

Profit concerns are of great importance to publishers; they are, after all, big business. The aim is to appeal to the mass market with a high turnover as the goal. African American publisher, Haki Madjubuti (MacCann & Woodard, 1985) states, "publishers pay money to publish books and they receive money in return. Publishing cannot be removed from the realm of economic reality, human error, prejudice, and racism" (p. 239).

Finally, it is necessary to look at the changing political climate in this country during the 1980-1990 period. Funding for school media center and libraries was reduced and in many areas reached crisis levels (Dunleavy, 1993). Newspapers and magazines reported increased racial tensions and violence, particularly involving AAM. Affirmative action programs were heavily criticized and in litigation. At times it appeared that our society was far

from free of racial strife. This change or, perhaps, lack of change in the political climate affected both the audience for books and the publishing industry. Watkins (1981) states that while publishers may claim economic conditions for the decline in minority publishing, a certain backlash set in where African Americans were the victims once again. It was difficult to expand the size of the audience interested in books about African Americans.

Number of Characters

A factor related to the decline of AAM characters in picture books may be related to gender equity. In 1971-1980, 71% of books with African American main characters included males as main characters while 63% included males in 1981-1990. As noted in Chapter 2, research in gender equity in picture books, particularly Peterson and Lach (1990), indicates a trend toward more inclusion of females.

The decline in the number of AAM as authors and illustrators may also relate to the decrease of male characters in picture books. Most of the picture books published in 1981-1990 were written and illustrated by females.

Book covers. AAM were more often found on book covers than in book illustrations. One possible explanation is an attempt to market books to the widest audience. A cover illustration is intended to draw attention; having male and female characters on the cover may increase interest.

Characters of other races. The decline in the number of characters of races other than African American may be attributed to the predominance of family stories in 1981-1990 and the decline in neighborhood stories. The neighborhood stories in 1971-1980 were more descriptive of the environment of the story and tended to show many characters outside the family unit. In 1981-1990, more family stories appeared. Family stories deal with relationships inside a home and may not extend to other situations. The nature of picture books to present limited text does not allow a great deal of space for expanded characters. Hurst (1981) also found a lack of interaction with characters of other races in the Caldecott award books in his study.

Demographics and Physical Characteristics of Characters

There are six findings regarding demographics and physical characteristics of AAM characters.

1. Fewer occupations are shown for AAM characters in 1981-1990 than in 1971-1980. Few professional roles are shown in either time period. The most frequent occupation shown in both time periods was musician. Background characters were the most frequent group portrayed with occupations in both time periods.

2. Fewer AAM main characters are shown in two-parent families in 1981-1990 (17%) than in 1971-1980 (28%). There was a rise in the number of AAM main characters portrayed in one-parent families in 1981-1990 (15%) from 1971-1980 (10%). AAM are seldom portrayed as a single parent.

3. Portrayal of families with more than one child increased in 1981-1990 (22%) from 1971-1980 (18%). There was also an increase in the number and prominence of extended family characters, especially grandparents, in 1981-1990 (22%) from 1971-1980 (15%).

4. More AAM characters were portrayed with light skin color in 1981-1990 than in 1971-1980. There was a decrease in portrayals of AAM main characters with medium skin color from 1971-1980 (47%) to 1981-1990 (25%). Dark skin color portrayal for main characters also decreased from 1971-1980 (26%) to 1981-1990 (14%).

5. The majority of AAM main characters were portrayed as children (ages 4-12) in both time periods. Older adults (ages 55 and up) were more often portrayed as main characters in 1981-1990 (11%) than in 1971-1980 (0%). Teenagers (ages 13-18) were not portrayed in any character status in 1981-1990 and were included only as minor characters in 1971-1980.

6. AAM characters were more likely to be shown as middle class in 1981-1990. Fewer poor main characters were portrayed in 1981-1990 (0) than in 1971-1980 (15%). No wealthy characters were shown in either time period.

Occupations. The occupational status of AAM characters in this study is consistent with findings from other racial portrayal studies. As shown in Table 7, earlier studies found few occupational roles for males included in books and limited professional roles. Findings in this study agree

with the earlier studies; AAM characters are shown with few occupations.

One reason for the lack of occupations shown may be related to the roles of adult males in the books. Most adult males are in secondary or minor roles. As such, there is not a great deal of description of the characters. Since the majority of characters are children ages 4-12, the occupational status of the parents may not be of central importance to the story.

Family status. Family status portrayal follows the general societal trend. As noted in U.S. Bureau of the Census (1993) "black married-couple families decreased between 1980 and 1992" (p. 34), while a rise was noted in families maintained by women with no spouse. Fewer two-parent families are found in picture books while there is a rise in one-parent families. The majority of one-parent families featured mothers more often than fathers.

This study agrees with earlier studies, particularly Bingham (1970). She found more mothers than fathers in all four time periods examined in her study of children's books.

Portrayal of extended family characters, especially grandparents, has been identified as a characteristic of African American children's literature by Bishop in Multicolored Mirror (1991). She states that the inclusion of the extended family is "a reflection of a historical reality that continues today for many families" (p. 37). The findings of this study indicate that extended family

portrayals were an increasingly common element in African American picture books from the early to the later time period.

Physical characteristics. Physical characteristics explored in this study related to skin color of characters. The increase in the portrayal of light skin color is somewhat puzzling. Possible explanations for this finding include (a) a change in illustration techniques, (b) a change in printing methods, or (c) an attempt to appeal to a wide range of readers. Further study on this topic is warranted.

Age. The young age of main characters is understandable. Picture books are written primarily for children, so their presence as main characters is not surprising. There is a lack of variety of ages, however, in other male characters. Especially noted is the almost total absence of teen-age characters in both time periods. Sibling relationships were a frequent theme, but it appears that male characters in picture books do not have teen-aged siblings or interact with them on any level. This study agrees with Bingham (1970) who found few AAM teenagers or babies over four time periods.

The increase in older male characters (55 years and older) is explained by the increase in books dealing with children and their relationship to grandparents.

Socioeconomic Level

The socioeconomic level of AAM characters is more likely to be shown as middle class in 1981-1990. The lack of variety of socioeconomic levels shown may be an indication of a change in the nature of the stories from the early to the later time period. In the early period there is more description of city life, with most portrayals showing a somewhat harsh environment. The later period focuses more on family stories and shows a more insulated picture within a home setting. Marketing issues may also play a part. Since publishers hope to appeal to a broad audience who buy books, portrayal of middle class families may attract more attention

Behaviors of Characters, Themes, and Settings of Books

There were three findings regarding the behaviors of characters, themes, and settings of books.

1. Behaviors portrayed for AAM characters for the two time periods is presented in Table 22. For comparison purposes, a plus, minus, or equal sign has been assigned to behaviors in each time period to indicate differences between the time periods. Refer to Table 16 for percentages.

2. A comparison of themes of books with AAM main characters is shown in Table 23. For comparison purposes, a plus, minus, or equal sign has been assigned to themes in each time period to indicate differences between the time periods. Books published from 1971-1980 tended to deal with more social issues, i.e., adoption, divorce, handicapped

Table 22

Comparison of Behaviors of AAM Main Characters:
1971-1980/1981-1990

Behaviors	1971-1980	1981-1990
Aggressive	+	-
Avoidance	+	-
Conformity	-	+
Constructive	-	+
Directive	-	+
Expression of Emotion	-	+
Fantasy Activity	-	+
General Verbal	+	-
Nurturant	-	+
Physically Exertive	+	-
Routine	=	=
Self-Care	=	=
Social/Recreational	=	=
Statement About Self	=	=
Statements of Information	=	=

+ increase compared to the other time period
 - decrease compared to the other time period
 = equal in both time periods

individuals, job loss, neighborhood and racial issues, than books published in 1981-1990.

3. Stories were more likely to be set in homes in 1981-1990 (71%) than in 1971-1980 (47%). Slightly more school

Table 23

Comparison of Themes in Books with AAM Main Characters:
1971-1980/1981-1990

Themes of Books	1971-1980	1981-1990
Adoption	+	-
Animals	+	-
Art/Music	+	-
Bedtime	-	+
Death	-	+
Family	-	+
Divorce	+	-
Grandparents	-	+
New Baby	-	+
Parents	-	+
Siblings	-	+
Fear	-	+
Friends	+	-
Handicapped	+	-
Imagination	+	-
Job Loss	+	-
Lost and Found	-	-
Nature	-	+
Neighborhood	+	-
Racial Issues	+	-
Religion	-	+
Responsibility	-	+
School	-	+
Seasons	-	+
Self-concept	+	-
Sports/Recreation	+	-
Total Books	42	21
Total Themes	63	46

+ increase compared to the other time period
 - decrease compared to the other time period
 = equal in both time periods

settings were found in 1981-1990, while there were fewer city and rural settings than in 1971-1981.

Behaviors

It appears that some behaviors of AAM characters changed between the time periods. Behaviors in the later time period also indicate differences from earlier research studies, as noted in Chapter 2. Previous gender and racial research studies indicated males were portrayed as more physically active, less emotional and less involved in nurturing activities than females. This study found AAM in 1981-1990 to be less active, more emotional and nurturing. The change may be attributed to the changing roles of males in society. An additional reason may be found in the type of story published. Family stories with AAM characters may offer more situations for males to exhibit emotional, nurturing types of behaviors. The majority of books from 1981-1990 were written and illustrated by women. Sex of the author or illustrator may influence the choice of stories and scenes to portray.

This finding agrees with Heller (1985), who investigated the image of the father in picture books. He found a trend toward the portrayal of more nurturing behaviors for adult males. Findings in this study indicate a similar trend for AAM characters of all ages.

Themes

Books published from 1971-1980 tended to deal with more social issues, i.e., adoption, divorce, handicapped individuals, job loss, neighborhood and racial issues, than

books published in 1981-1990. The changes in themes may be attributed to a heightened interest in social issues during the 1970s.

Books published in 1981-1990 tend to concentrate on family relationships. This may be a reflection of a more conservative societal atmosphere. Another explanation may be that there was a need to portray African American families and their relationships, since this was not a primary focus in books from 1971-1980.

Settings

Home settings for books published in 1981-1990 is logical since the majority of books focused on family relations. City and rural settings decreased since most families were shown in their homes without clues to a particular environment. Because the majority of characters are of school age, the inclusion of school settings is appropriate.

Sex and Race of Authors and Illustrators

1. Fewer AAM were authors or illustrators in 1981-1990 than in 1971-1980. African American females were authors or illustrators in half (50%) of the books examined in 1981-1990. Fewer males of other races were authors or illustrators in 1981-1990. More females of other races were authors in 1981-1990, while fewer females of other races were illustrators in 1981-1990 than in 1971-1980.

Sex and race of authors and illustrators. This finding speaks to what Bishop in Multicolored Mirror (1991) terms the

"accuracy and authenticity" of African American children's literature. She states, "If you want authentic African-American experience, go to the people who have lived it and who bring those life experiences to bear on creating literature for children" (p. 35).

She states that most African American books currently published are written and/or illustrated by African Americans. The findings of this study disagree somewhat with that statement. The AAM have decreased as authors/illustrators. This study found a slight decrease in the number of African American female authors and a large increase in African American female illustrators. One problem is that it often is difficult to identify the racial background of authors and illustrators. If they are newly published, they often are not included in reference works. With an increase in the global marketing of children's books, learning about an author or illustrator from another country may pose a similar problem.

The issue of authorship is controversial. Barrera (1992) discusses the identity of authors and illustrators:

Mostly they are individuals who represent the dominant group or the mainstream in U.S. society. . . . We need to ask, What forces exist in society that prevent more diverse voices from being represented in children's literature? How authentic is the literature about diverse peoples when their own voices and perspectives are not included, that is, when individuals from diverse groups are excluded from opportunities for writing, illustrating, and narrating literature for children? (p. 237)

In Maughan (1992), two kinds of writers are identified by author Candy Boyd: primary and secondary. A primary writer writes from "inside the skin" and is a member of the culture. A secondary writer writes from "outside the skin" and is not a member of a culture. Boyd states, "the story of a secondary writer can still be valid, but the perception is not equal to that of a primary writer" (p. 40).

Kline (1992) discusses books written by "secondary writers:"

There are other authors . . . who write about the African American experience in a accurate and sensitive way but from a white perspective. The important fact is that these authors offer a true and accurate picture of being African in the American society, regardless of the historical time frame or the race of the author. (p. 14)

As mentioned earlier, it is difficult for minority authors and illustrators to be published. While prominent authors and illustrators tend to be published on a regular basis, new African American authors and illustrators should be encouraged. While publishers receive blame for a lack of encouragement of African American authors, Maughan (1992), cites a number of publishers who are eagerly looking for new manuscripts. One publisher stated: "I suspect that young, educated black writers, like their white counterparts, are going into other fields these days that probably pay more money" (p. 40).

Implications for Research

As an outgrowth of this study, there are recommendations for research.

(a) The focus of this study could be shifted to consider the portrayal of AAM in other media, including television, educational films, textbooks. This would facilitate a comparison of roles and images present in the school environment.

(b) Studies could be undertaken to determine the effect of reading these books on the attitudes and beliefs of African American children and other children.

(c) Studies could be undertaken to determine the effect of reading these books on the attitudes and beliefs of African American adults and other adults.

(d) Studies could be undertaken to compare books by AAM and African American female authors and illustrators to determine differences in portrayals.

(e) Research could be undertaken to ascertain the rational of the portrayal of physical characteristics, particularly skin color.

(f) Further study could be undertaken to examine the relationship of the attitudes of those persons who select books and the books they select.

(g) Further study could be undertaken to investigate the status of AAM in society and the factors relating to that status, especially during the time periods of this study.

(h) Further study could be undertaken to investigate the decline in AAM as authors and illustrators during the time periods of this study.

Implications for Practitioners

As an outgrowth of this study, the following recommendations are suggested for teachers, media specialists and other practitioners.

(a) Explore the basis of curriculum decisions as they relate to these questions posed by Barrera (1992):

How is "literature" defined, and who defines it?

Who are the creators/presenters of the literature?

Who gets to select literature for the classroom?

Who gets to share and mediate the literature?

Who decides what are acceptable responses to the literature?

(b) Link classroom activities to the cultural identities of AAM students. Use the annotated bibliography included as Appendix A as a tool to locate books with AAM main characters. Banks and Banks (1993) propose approaches to guide curriculum reform along multicultural dimensions.

(c) Provide a wide range of literacy experiences For AAM students and link them to cultural sources. Norton (1990) and Walker-Dalhouse (1992) offer concrete plans for incorporating multicultural literature in classroom settings.

(d) Review the literature available in your classroom and school for the portrayal of AAM. Review recommended book lists, read as much of the literature as possible and make suggestions for purchases. Become a reader of a wide range of literature created by those of other races and cultures to

acquire a knowledge base to assist you when comparisons are made.

(e) Involve AAM parents, community members and students in the book selection process. Work with the media specialist to establish and participate in a selection committee.

(f) Encourage and support the development of African American literature. Work professionally to support and advance the inclusion of multicultural literature. Encourage publishers to expand availability of books by AAM authors and illustrators.

(g) Investigate publishers and booksellers for books portraying AAM; a number of new publishing ventures are addressing the multicultural literature market. These efforts are outlined in Benson (1991), Goddard (1992), and New Hats in the Ring (1993). Lists of publishers are often included in bibliographies such as Miller-Lachman (1992), Ours Families, Our Friends, Our World: An Annotated Guide to Significant Multicultural Books for Children and Teenagers. Harris (1992) supplies information on small and large presses, organizations, journals and bookstores.

(h) Encourage students, particularly AAM students, to chronicle their own experiences. These may become part of a classroom and school collection. On a national level, several publishers conduct contests and publish student works. Information on these efforts is outlined in (Bailey, 1993).

Conclusions

As the suggestions for research and practitioners indicate, there remains much to be learned about children's picture books and their use. This study has contributed to these areas by (a) presenting a framework for classifying research on the portrayal of African Americans in picturebooks and (b) focusing on the image of African American males in books published in two time periods. The study has indicated that there have been changes in the portrayal of African American males in children's picture books relating to (a) the number of books and characters, (b) demographics and physical characteristics of characters, (c) behaviors of characters, themes and settings of books, and (d) the sex and race of authors and illustrators.

For prospective educators, this study provides an exploration into the content of picturebooks. Due to the concerns of American society regarding the status of African American males and the increased pedagogical use of picturebooks, it is important to become aware of the images we present to students. This study has provided an impetus for discussing the role of picturebooks in school curricula and in addressing the needs of African American male students.

APPENDIX A
ANNOTATED BIBLIOGRAPHY OF REALISTIC FICTION PICTURE BOOKS
WITH AFRICAN AMERICAN MALE MAIN CHARACTERS

Annotated Bibliography of Realistic Fiction Picture Books
With African American Male Main Characters

Adoption

Caines, J. (1973). Abby. New York: Harper.

Abby is adopted and talks openly about her past as she tries to relate to her brother.

Animals

Johnson, H. (1989). A Visit To The Country. New York: Harper.

Mike visits his grandparents in the country, finds a baby bird and takes care of it. He also makes an important discovery about letting go.

Keats, E. (1972). Pet Show. New York: Macmillan.

When he can't find his cat to enter in the neighborhood pet show, Archie must do some fast thinking to win a prize.

Ormerod, J. (1986). Young Joe. New York: Lothrop.

Joe does not want one fish, two frogs, three mice or even nine lambs--he just wants one puppy.

Weil, L. (1973). Fat Ernest. New York: Parents' Magazine.

Joel's pet gerbils are a source of trouble in the new apartment house until the gerbil, Fat Ernest, turns out to be Ernestine.

Art-Music

Isadora, R. (1979). Ben's Trumpet. New York: Greenwillow.

A young boy longs to play the trumpet like the musicians in a club. He plays an imaginary trumpet and meets one of the musicians.

Maiorano, R. (1980). A Little Interlude. New York: Coward.

Before a boy's ballet appearance, he sees a man playing the piano.

Thomas, I. (1981). Willie Blows A Mean Horn. New York: Harper.

A young boy adores his jazz musician father and contemplates becoming a performer himself.

Walter, M. (1980). Ty's One-Man Band. New York: Four Winds.

On a hot, humdrum day, Ty meets a man who uses a washboard, comb, spoons and pails to fill the night with music.

Bedtime

Bang, M. (1983). Ten, Nine, Eight. New York: Greenwillow.

Numbers from ten to one are part of this lullaby showing a girl and her father at bedtime.

Dale, P. (1987). Bet You Can't. New York: Lippincott.

At bedtime, a sister and brother engage in a bout of challenges as they tidy up their room.

Greenfield, E. (1976). First Pink Light. New York: Crowell.

A boy determines to stay up all night so he can welcome his father home in the morning.

Counting

Bang, M. (1983). Ten, Nine, Eight. New York: Greenwillow.

Numbers from ten to one are part of this lullaby showing a girl and her father at bedtime.

Ormerod, J. (1986). Young Joe. New York: Lothrop.

Joe does not want one fish, two frogs, three mice or even nine lambs--he just wants one puppy.

Death

Bogart, J. (1990). Daniel's Dog. New York: Scholastic.

A young boy adjusts to the arrival of his new baby sister and the death of his grandfather with the help of his imaginary dog.

Clifton, L. (1977). Everett Anderson's 1-2-3. New York: Holt.

After the loss of his father, Everett Anderson's mother considers remarriage.

Clifton, L. (1983). Everett Anderson's Goodbye. New York: Holt.

Everett experiences the stages of grief as he deals with the death of his father.

Divorce

Caines, J. (1977). Daddy. New R. Himler. New York: Harper.

A child of parents who are separated describes the special activities she shares with her father on Saturday.

Lexau, J. (1971). Me Day. New York: Dial.

A young boy's birthday finds him longing for his father as his family struggles through hard times after his parent's divorce.

Family

Gray, G. (1974). Send Wendell. New York: McGraw Hill.

Six-year-old Wendell does the errands all the time. His uncle comes to visit and helps Wendell feel important.

Fear

Clifton, L. (1973). Good, Says Jerome. New York: Dutton.

A boy worries about moving to a new place and having a new teacher. His older sister helps to allay his fears.

Clifton, L. (1977). Amifika. New York: Dutton.

A young boy fears the changes in his life when his father returns from military service.

Greenfield, E. (1988). Grandpa's Face. New York: Philomel.

Seeing her beloved grandfather making a mean face when he rehearses for one of his plays, Tamika becomes afraid that someday she will lose his love.

Klimowicz, B. (1971). When Shoes Eat Socks. New York: Abingdon.

Barnaby's shoes were monsters, eating his socks and keeping his friends from playing with him, until Barnaby learned to tie his shoes.

Stock, C. (1990). Halloween Monster. New York: Bradbury.

Tommy is reluctant to dress up and go out on Halloween until his mother convinces him that there are no real monsters.

Stolz, M. (1988). Storm In The Night. New York: Harper.

A boy and his grandfather share a story and a special time during a thunderstorm.

Friendship

Barrett, J. (1989). Willie's Not The Hugging Kind. New York: Harper.

Willie's best friend JoJo thinks hugging is silly, so he stops hugging anyone. He soon misses giving and getting hugs from this family.

Bogart, J. (1990). Daniel's Dog. New York: Scholastic.

A young boy adjusts to the arrival of his new baby sister and the death of his grandfather with the help of his imaginary dog.

Clifton, L. (1973). The Boy Who Didn't Believe In Spring. New York: Dutton.

Two boys explore their city neighborhood in search of signs of spring.

Clifton, L. (1976). Everett Anderson's Friend. New York: Holt.

Having eagerly anticipated the new neighbors, a boy is disappointed when a family of girls moves in.

Clifton, L. (1980). My Friend Jacob. New York: Dutton.

A young boy describes his relationship with Jacob, older and mentally slower, who is his very best friend.

Fife, D. (1971). Adam's ABC. New York: Coward McCann.

Each letter of the alphabet focuses on an everyday image in a city, particularly a group of friends - each image contains a reference to Black or African American.

Hall, C. (1977). Super Vroomer. New York: Doubleday.

Three children build a car to enter a race. They find out that winning doesn't involve a medal.

Keats, E. (1972). Pet Show. New York: Macmillan.

When he can't find his cat to enter in the neighborhood pet show, Archie must do some fast thinking to win a prize.

Klimowicz, B. (1971). When Shoes Eat Socks. New York: Abingdon.

Barnaby's shoes were monsters, eating his socks and keeping his friends from playing with him, until Barnaby learned to tie his shoes.

Prather, R. (1974). No Trespassing. New York: Macmillan.

Three boys plot to retrieve their baseball that has fallen in Miss Ruby's yard.

Stock, C. (1990). Halloween Monster. New York: Bradbury.

Tomy is reluctant to dress up and go out on Halloween until his mother convinces him that there are no real monsters.

Weil, L. (1973). Fat Ernest. New York: Parents' Magazine.

Joel's pet gerbils are a source of trouble in the new apartment house until the gerbil, Fat Ernest, turns out to be Ernestine.

Weir, L. (1971). Howdy. New York: Steck Vaughn.

Feeling lonely, Luke puts on his cowboy hat and greets everyone he meets in his neighborhood.

Grandparents

Greenfield, E. (1988). Grandpa's face. New York: Philomel.

Seeing her beloved grandfather making a mean face when he rehearses for one of his plays, Tamika becomes afraid that someday she will lose his love.

Johnson, A. (1990). When I Am Old With You. New York: Orchard.

A child imagines being old with Granddaddy and joining him in such activities as playing cards, visiting the ocean and eating bacon on the porch.

Schorsh, L. (1990). Grandma's Visit. New York: Checkerboard.

Billy and his family prepare for Grandma's visit but his behavior causes a problem.

Stolz, M. (1988). Storm In The Night. New York: Harper.

A boy and his grandfather share a story and a special time during a thunderstorm.

Handicapped

Clifton, L. (1980). My Friend Jacob. New York: Dutton.

A young boy describes his relationship with Jacob, older and mentally slower, who is his very best friend.

Imagination

Bogart, J. (1990). Daniel's Dog. New York: Scholastic.

A young boy adjusts to the arrival of his new baby sister and the death of his grandfather with the help of his imaginary dog.

Breinburg, P. (1974). Doctor Shawn. New York: Crowell.

While Mother shops, Shawn and his sisters create a hospital and pretend to be nurses and doctors.

Caines, J. (1988). I Need A Lunchbox. New York: Harper.

A little boy yearns for a lunchbox even though he hasn't started school.

Isadora, R. (1979). Ben's Trumpet. New York: Greenwillow.

A young boy longs to play the trumpet like the musicians in a club. He plays an imaginary trumpet and meets one of the musicians.

Keats, E. (1972). Pet Show. New York: Macmillan.

When he can't find his cat to enter in the neighborhood pet show, Archie must do some fast thinking to win a prize.

Moses, A. (1990). I Am An Explorer. New York: Children's.

During a trip to the park, a child explores an imaginary cave, mountain, jungle and desert.

Myers, W. (1974). Fly, Jimmy, Fly. New York: Putnam.

Jimmy uses his imagination to fly above his neighborhood, city, around the moon, and around the world.

Thomas, I. (1974). Walk Home Tired, Billy Jenkins. New York: Harper.

Billy is tired until Nina uses her imagination to make the trip home an adventure.

Job loss

Nolan, M. (1978). My Daddy Don't Go To Work. New York: Carolrhoda.

A young girl describes the bad and good times while her father is out of work. A loving family portrait.

Lost and found

Sharmat, M. (1977). I Don't Care. New York: Macmillan.

A young boy loses his balloon and learns to deal with the issues of loss, anger and sadness.

Nature

Johnson, H. (1989). A Visit To The Country. New York: Harper.

Mike visits his grandparents in the country, finds a baby bird and takes care of it. He also makes an important discovery about letting go.

Stolz, M. (1988). Storm In The Night. New York: Harper.

A boy and his grandfather share a story and a special time during a thunderstorm.

Neighborhood

Hall, C. (1977). Super Vroomer. New York: Doubleday.

Three children build a car to enter a race. They find out that winning doesn't involve a medal.

Fraser, K., & Levy, M. (1971). Adam's World: San Francisco. New York: Whitman.

A young boy describes his family and the pride he feels in his multicultural neighborhood.

Myers, W. (1974). Fly, Jimmy, Fly. New York: Putnam.

Jimmy uses his imagination to fly above his neighborhood, city, around the moon, and around the world.

Rosenblatt, S. (1976). Everyone Is Going Somewhere. New York: Macmillan.

A new world opens up for a little city boy as he takes his first walk to school alone.

Thomas, I. (1976). My Street's A Morning Cool Street. New York: Harper.

A young boy describes his busy city street as he walks to school.

Weil, L. (1973). Fat Ernest. New York: Parents' Magazine.

Joel's pet gerbils are a source of trouble in the new apartment house until the gerbil, Fat Ernest, turns out to be Ernestine.

Ford, G. & Williamson, M. (1972). Walk On. Illustrated by G. Ford. New York: Odarkai Books.

A boy describes his life in a city neighborhood. Many references to African American life and issues.

New baby

Bogart, J. (1990). Daniel's Dog. New York: Scholastic.

A young boy adjusts to the arrival of his new baby sister and the death of his grandfather with the help of his imaginary dog.

Clifton, L. (1978). Everett Anderson's Nine Month Long. New York: Holt.

A small boy and his family anticipate the birth of their new family member.

Greenfield, E. (1974). She Come Bringing Me That Little Baby Girl. New York: Lippincott.

Kevin resents his new sister until his family helps him realize that he's still important.

Walter, M. (1983). My Mama Needs Me. New York: Lothrop.

Jason wants to help, but isn't sure that his mother need him at all after she brings home a new baby.

Parents

Barrett, J. (1989). Willie's Not The Hugging Kind. New York: Harper.

Willie's best friend JoJo thinks hugging is silly, so he stops hugging anyone. He soon misses giving and getting hugs from this family.

Clifton, L. (1977). Amifika. New York: Dutton.

A young boy fears the changes in his life when his father returns from military service.

Clifton, L. (1977). Everett Anderson's 1-2-3. New York: Holt.

After the loss of his father, Everett Anderson's mother considers remarriage.

Clifton, L. (1983). Everett Anderson's Goodbye. New York: Holt.

Everett experiences the stages of grief as he deals with the death of his father.

Flournoy, V. (1978). The Best Time Of Day. New York: Random House.

As William goes through his busy day he decided what time of day he likes best.

Greenfield, E. (1976). First Pink Light. New York: Crowell.

A boy determines to stay up all night so he can welcome his father home in the morning.

Horvath, K. (1977). Jasper and The Hero Business. New York: Watts.

A young boy plans to become a hero and he does, in an unexpected way. He learns to look for heroes in his family and nearby.

Fraser, K., & Levy, M. (1971). Adam's World: San Francisco. New York: Whitman.

A young boy describes his family and the pride he feels in his multicultural neighborhood.

Nolan, M. (1978). My Daddy Don't Go To Work. New York: Carolrhoda.

A young girl describes the bad and good times while her father is out of work. A loving family portrait.

Schorsh, L. (1990). Grandma's Visit. New York: Checkerboard.

Billy and his family prepare for Grandma's visit but his behavior causes a problem.

Steptoe, J. (1980). Daddy Is A Monster Sometimes. New York: Lippincott.

Bweela and Javaka relate the incidents that make their father a monster at times.

Thomas, I. (1981). Willie Blows A Mean Horn. New York: Harper.

A young boy adores his jazz musician father and contemplates becoming a performer himself.

Walter, M. (1983). My Mama Needs Me. New York: Lothrop.

Jason wants to help, but isn't sure that his mother need him at all after she brings home a new baby.

Racial issues

Clifton, L. (1973). Good, Says Jerome. New York: Dutton.

A boy worries about moving to a new place and having a new teacher. His older sister helps to allay his fears.

DeVeaux, A. (1987). An Enchanted Hair Tale. New York: Harper.

Sudan suffers when people ridicule his strange-looking hair, but he comes to accept and enjoy its enchantment.

Fife, D. (1971). Adam's ABC. New York: Coward McCann.

Each letter of the alphabet focuses on an everyday image in a city, particularly a group of friends--each image contains a reference to Black or African American.

Ford, G. & Williamson, M. (1972). Walk On. Illustrated by G. Ford. New York: Odarkai Books.

A boy describes his life in a city neighborhood. Many references to African American life and issues.

Religion

Guthrie, D. (1988). A Rose For Abby. Nashville, TN: Abingdon.

Abby, whose father preaches in a large urban church, sees a homeless woman searching the trash cans nearby and is inspired to do something for the neighborhood's homeless.

Responsibility

Breinburg, P. (1976). Shawn's Red Bike. New York: Crowell.

When his mother can't afford to buy the new red bicycle in the shop window, Shawn saves all the money he earns to buy it for himself.

Guthrie, D. (1988). A Rose For Abby. Nashville, TN: Abingdon.

Abby, whose father preaches in a large urban church, sees a homeless woman searching the trash cans nearby and is inspired to do something for the neighborhood's homeless.

Johnson, H. (1989). A Visit To The Country. New York: Harper.

Mike visits his grandparents in the country, finds a baby bird and takes care of it. He also makes an important discovery about letting go.

School

Breinburg, P. (1973). Shawn Goes To School. New York: Crowell.

A small boy's first day at nursery school is documented from his initial shyness to joining in play with other children.

Caines, J. (1988). I Need A Lunchbox. New York: Harper.

A little boy yearns for a lunchbox even though he hasn't started school.

Warren, C. (1984). Fred's First Day. New York: Lothrop.

After a few false starts, Fred's first day at nursery school turns out to be just right.

Seasons

Clifton, L. (1973). The Boy Who Didn't Believe In Spring. New York: Dutton.

Two boys explore their city neighborhood in search of signs of spring.

Hayes, S. (1986). Happy Christmas Gemma. New York: Lothrop.

Gemma, her brother, and family prepare for Christmas.

Stock, C. (1990). Halloween Monster. New York: Bradbury.

Tomy is reluctant to dress up and go out on Halloween until his mother convinces him that there are no real monsters.

Self-concept

Barrett, J. (1989). Willie's Not The Hugging Kind. New York: Harper.

Willie's best friend JoJo thinks hugging is silly, so he stops hugging anyone. He soon misses giving and getting hugs from this family.

Breinburg, P. (1976). Shawn's Red Bike. New York: Crowell.

When his mother can't afford to buy the new red bicycle in the shop window, Shawn saves all the money he earns to buy it for himself.

Caines, J. (1973). Abby. New York: Harper.

Abby is adopted and talks openly about her past as she tries to relate to her brother.

Cavin, R. (1972). Timothy The Terror. New York: Harlin Quist.

Timothy suffers from mistreatment by his three sisters until he receives a special gift from Africa.

Clifton, L. (1973). Good, Says Jerome. New York: Dutton.

A boy worries about moving to a new place and having a new teacher. His older sister helps to allay his fears.

DeVeaux, A. (1987). An Enchanted Hair Tale. New York: Harper.

Sudan suffers when people ridicule his strange-looking hair, but he comes to accept and enjoy its enchantment.

Flourney, V. (1978). The Best Time Of Day. New York: Random House.

As William goes through his busy day he decided what time of day he likes best.

George, J. (1978). The Wentletrap Trap. New York: Dutton.

A young boy tries to make a trap to catch the rare wentletrap.

Gray, G. (1974). Send Wendell. New York: McGraw Hill.

Six-year-old Wendell does the errands all the time. His uncle comes to visit and helps Wendell feel important.

Horvath, K. (1977). Jasper And The Hero Business. New York: Watts.

A young boy plans to become a hero and he does, in an unexpected way. He learns to look for heroes in his family and nearby.

King, H. (1971). Willy. New York: Doubleday.

The boy had acted as man of the house after his father dies. It was up to him to catch the rat plaguing his family.

Klimowicz, B. (1971). When Shoes Eat Socks. New York: Abingdon.

Barnaby's shoes were monsters, eating his socks and keeping his friends from playing with him, until Barnaby learned to tie his shoes.

Rosenblatt, S. (1976). Everyone Is Going Somewhere. New York: Macmillan.

A new world opens up for a little city boy as he takes his first walk to school alone.

Sharmat, M. (1977). I Don't Care. New York: Macmillan.

A young boy loses his balloon and learns to deal with the issues of loss, anger and sadness.

Stone, E. (1971). I'm Glad I'm Me. New York: Putnam.

A small boy explores his neighborhood and discovers the joy of being himself.

Warren, C. (1984). Fred's First Day. New York: Lothrop.

After a few false starts, Fred's first day at nursery school turns out to be just right.

Siblings

Breinburg, P. (1974). Doctor Shawn. New York: Crowell.

While Mother shops, Shawn and his sisters create a hospital and pretend to be nurses and doctors.

Caines, J. (1973). Abby. New York: Harper.

Abby is adopted and talks openly about her past as she tries to relate to her brother.

Caines, J. (1988). I Need A Lunchbox. New York: Harper.

A little boy yearns for a lunchbox even though he hasn't started school.

Cavin, R. (1972). Timothy The Terror. New York: Harlin Quist.

Timothy suffers mistreatment by his three sisters until he receives a special gift from Africa.

Clifton, L. (1973). Good, Says Jerome. New York: Dutton.

A boy worries about moving to a new place and having a new teacher. His older sister helps to allay his fears.

Cummings, P. (1985). Jimmy Lee Did It. New York: Lothrop.

Artie tells his sister that the messes all over their house are the work of the elusive Jimmy Lee.

Dale, P. (1987). Bet You Can't. New York: Lippincott.

At bedtime, a sister and brother engage in a bout of challenges as they tidy up their room.

Greenfield, E. (1974). She Come Bringing Me That Little Baby Girl. New York: Lippincott.

Kevin resents his new sister until his family helps him realize that he's still important.

Hayes, S. (1986). Happy Christmas Gemma. New York: Lothrop.

Gemma and her family prepare for Christmas.

Hayes, S. (1988). Eat Up Gemma. New York: Lothrop.

Baby Gemma refuses to eat until her brother gets an inspired idea.

Prather, R. (1973). Anthony and Sabrina. New York: Macmillan.

The trying, quarrelsome, but wonderfully special relationship of an older brother and sister is captured on an afternoon visit to their grandparent's home.

Steptoe, J. (1988). Baby Says. New York: Lothrop.

A baby and his big brother interact and find a way to get along.

Walter, M. (1990). Two And Too Much. New York: Bradbury.

Brandon watches his baby sister and becomes annoyed with her. She disappears and he realizes how he feels about her.

Warren, C. (1984). Fred's First Day. New York: Lothrop.

After a few false starts, Fred's first day at nursery school turns out to be just right.

Sports

Breinburg, P. (1976). Shawn's Red Bike. New York: Crowell.

When his mother can't afford to buy the new red bicycle in the shop window, Shawn saves all the money he earns to buy it for himself.

Hall, C. (1977). Super Vroomer. New York: Doubleday.

Three children build a car to enter a race. They find out that winning doesn't involve a medal.

Prather, R. (1974). No Trespassing. New York: Macmillan.

Three boys plot to retrieve their baseball that has fallen in Miss Ruby's yard.

APPENDIX B
BOOKS CONTAINING AFRICAN.AMERICAN MAIN CHARACTERS

Books Containing African American Main Characters

- *Bang, M. (1983). Ten, Nine, Eight. Illustrated by M., Bang. New York: Greenwillow.
- *Barrett, J. (1989). Willie's Not The Hugging Kind. Illustrated by P. Cummings. New York: Harper.
- *Bogart, J. (1990). Daniel's Dog. Illustrated by J. Wilson. New York: Scholastic.
- Bradman, T. (1986). Through My Window. Illustrated by E. Browne. New York: Silver Burdett.
- Bradman, T. (1988). Wait And See. Illustrated by E. Brown. New York: Oxford University.
- *Breinburg, P. (1973). Shawn Goes To School. Illustrated by E. Lloyd. New York: Crowell.
- *Breinburg, P. (1974). Doctor Shawn. Illustrated by E. Lloyd. New York: Crowell.
- *Breinburg, P. (1976). Shawn's Red Bike. Illustrated by E. Lloyd. New York: Crowell.
- Brown, M. (1976). Yesterday I Climbed A Mountain. Illustrated by M. Barnett. New York: Putnam.
- *Caines, J. (1973). Abby. Illustrated by S. Kellogg. New York: Harper.
- *Caines, J. (1977). Daddy. Illustrated by R. Himler. New York: Harper.
- Caines, J. (1980). Window Wishing. Illustrated by K. Brooks. New York: K. Brooks. New York: Harper.
- Caines, J. (1982). Just Us Women. Illustrated by P. Cummings. New York: Harper.
- *Caines, J. (1988). I Need A Lunchbox. Illustrated by P. Cummings. New York: Harper.
- Carlstrom, N. (1987). Wild, Wild, Sunflower Child Anna. Illustrated by J. Pinkney. New York: Macmillan.
- *Cavin, R. (1972). Timothy The Terror. Illustrated by J. Loup. New York: Harlin Quist.

- *Clifton, L. (1973). Good, Says Jerome. Illustrated by S. Douglas. New York: Dutton.
- *Clifton, L. (1973). The Boy Who Didn't Believe In Spring. Illustrated by B. Turkle. New York: Dutton.
- Clifton, L. (1973). Don't You Remember. Illustrated by E. Ness. New York: Dutton.
- Clifton, L. (1975). My Brother Fine With Me. Illustrated by M. Barnett. New York: Holt.
- Clifton, L. (1976). Three Wishes. Illustrated by S. Douglas. New York: Viking.
- *Clifton, L. (1976). Everett Anderson's Friend. Illustrated by A. Grifalconi. New York: Holt.
- *Clifton, L. (1977). Amifika. Illustrated by T. DiGrazia. New York: Dutton.
- *Clifton, L. (1977). Everett Anderson's 1-2-3. Illustrated by A. Grifalconi. New York: Holt.
- *Clifton, L. (1978). Everett Anderson's Nine Month Long. Illustrated by A. Grifalconi. New York: Holt.
- *Clifton, L. (1980). My Friend Jacob. Illustrated by T. DiGrazia. New York: Dutton.
- *Clifton, L. (1983). Everett Anderson's Goodbye. Illustrated by A. Grifalconi. New York: Holt.
- *Cummings, P. (1985). Jimmy Lee Did It. Illustrated by P. Cummings. New York: Lothrop.
- *Dale, P. (1987). Bet You Can't. Illustrated by P. Dale. New York: Lippincott.
- *DeVeaux, A. (1987). An Enchanted Hair Tale. Illustrated by C. Hanna. New York: Harper.
- Fassler, J. (1971). Don't Worry Dear. Illustrated by S. Kranz. New York: Human Sciences.
- *Fife, D. (1971). Adam's ABC. Illustrated by D. Robertson. New York: Coward McCann.
- *Flournoy, V. (1978). The Best Time Of Day. Illustrated by G. Ford. New York: Random House.

- Flournoy, V. (1985). Patchwork Quilt. Illustrated by J. Pinkney. New York: Dial.
- *Ford, G. & Williamson, M. (1972). Walk On. Illustrated by G. Ford. New York: Odarkai Books.
- *Fraser, K., & Levy, M. (1971). Adam's World: San Francisco. Illustrated by H. Hipshman. New York: Whitman.
- Freeman, D. (1978). A Pocket For Corduroy. Illustrated by D. Freeman. New York: Viking.
- *George, J. (1978). The Wentletrap Trap. Illustrated by S. Shimin. New York: Dutton.
- *Gray, G. (1974). Send Wendell. Illustrated by S. Shimin. New York: McGraw Hill.
- *Greenfield, E. (1974). She Come Bringing Me That Little Baby Girl. Illustrated by J. Steptoe. New York: Lippincott.
- Greenfield, E. (1975). Me And Neesie. Illustrated by M. Barnett. New York: Crowell.
- *Greenfield, E. (1976). First Pink Light. Illustrated by M. Barnett. New York: Crowell.
- Greenfield, E. (1980). Darlene. Illustrated by G. Ford. New York: Methuen.
- *Greenfield, E. (1988). Granpa's Face. Illustrated by F. Cooper. New York: Philomel.
- *Guthrie, D. (1988). A Rose For Abby. Illustrated by D. Hockerman. Nashville, TN.: Abingdon.
- *Hall, C. (1977). Super Vroomer. Illustrated by S. McLean. New York: Doubleday.
- Havill, J. (1986). Jamaica's Find. Illustrated by A. O'Brien. New York: Houghton.
- *Hayes, S. (1986). Happy Christmas Gemma. Illustrated by J. Ormerod. New York: Lothrop.
- *Hayes, S. (1988). Eat Up Gemma. Illustrated by J. Ormerod. New York: Lothrop.
- Howard, E. (1988). The Train To Lulu's. Illustrated by R. Casilla. New York: Bradbury.

- *Horvath, K. (1977). Jasper And The Hero business. Illustrated by D. Bolognese. New York: Watts.
- Isadora, R. (1977). Willaby. Illustrated by R. Isadora. New York: Macmillan.
- *Isadora, R. (1979). Ben's Trumpet. Illustrated by R. Isadora. New York: Greenwillow.
- Jensen, V. (1977). Sara And The Door. Illustrated by A. Strugnall. New York: Addison-Wesley.
- *Keats, E. (1972). Pet Show. Illustrated by E. Keats. New York: Macmillan.
- Johnson, A. (1989). Tell Me A Story, Mama. Illustrated by D. Soman. New York: Orchard.
- Johnson, A. (1990). Do Like Kyla. Illustrated by J. Ransome. New York: Orchard.
- *Johnson, A. (1990). When I Am Old With You. Illustrated by D. Soman. New York: Orchard.
- *Johnson, H. (1989). A Visit To The Country. Illustrated by R. Bearden. New York: Harper.
- Jonas, A. (1984). The Quilt. Illustrated by A. Jonas. New York: Greenwillow.
- *King, H. (1971). Willy. Illustrated by C. Byard. New York: Doubleday.
- *Klimowicz, B. (1971). When Shoes Eat Socks. Illustrated by G. Kamen. New York: Abingdon.
- *Lexau, J. (1971). Me Day. Illustrated by R. Weaver. New York: Dial.
- Mandelbaum, P. (1990). You Be Me, I'll Be You. Illustrated by P. Mandelbaum. New York: Kane/Miller.
- *Maiorano, R. (1980). A Little Interlude. Illustrated by R. Isadora. New York: Coward.
- *Moses, A. (1990). I Am An Explorer. Illustrated by R. Hockney. New York: Children's.
- *Myers, W. (1974). Fly, Jimmy, Fly. Illustrated by M. Barnett. New York: Putnam.

- *Nolan, M. (1978). My Daddy Don't Go To Work. Illustrated by J. LaMarche. New York: Carolrhoda.
- *Ormerod, J. (1986). Young Joe. Illustrated by J. Ormerod. New York: Lothrop.
- Pomerantz, C. (1989). Chalk Doll. Illustrated by F. Lessac. New York: Lippincott.
- *Prather, R. (1973). Anthony And Sabrina. Illustrated by R. Prather. New York: Macmillan.
- *Prather, R. (1974). No Trespassing. Illustrated by R. Prather. New York: Macmillan.
- *Prather, R. (1975). New Neighbors. Illustrated by R. Prather. New York: McGraw Hill.
- *Rosenblatt, S. (1976). Everyone Is Going Somewhere. Illustrated by S. Rosenblatt. New York: Macmillan.
- Schick, E. (1977). One Summer Night. Illustrated by E. Schick. New York: Greenwillow.
- *Schorsh, L. (1990). Grandma's Visit. Illustrated by N. Pollard. New York: Checkerboard.
- *Sharmat, M. (1977). I Don't Care. Illustrated by L. Hoban. New York: Macmillan.
- Step toe, J. (1974). My Special Best Words. Illustrated by J. Step toe. New York: Viking.
- *Step toe, J. (1980). Daddy Is A Monster Sometimes. Illustrated by J. Step toe. New York: Lippincott.
- *Step toe, J. (1988). Baby Says. Illustrated by J. Step toe. New York: Lothrop.
- *Stock, C. (1990). Halloween Monster. Illustrated by C. Stock. New York: Bradbury.
- *Stolz, M. (1988). Storm In The Night. Illustrated by P. Cummings. New York: Harper.
- *Stone, E. (1971). I'm Glad I'm Me. Illustrated by M. Brown. New York: Putnam.
- Thomas, I. (1973). Lordy, Aunt Hattie. Illustrated by T. DiGrazia. New York: Harper.

- *Thomas, I. (1974). Walk Home Tired, Billy Jenkins. Illustrated by I. Thomas. New York: Harper.
- Thomas, I. (1976). Eliza's Daddy. Illustrated by M. Barnett. New York: Harcourt.
- *Thomas, I. (1976). My Street's A Morning Cool Street. Illustrated by E. McCully. New York: Harper.
- Thomas, I. (1979). Hi, Mrs. Mallory. Illustrated by A. Toulmin-Rothe. New York: Harper.
- *Thomas, I. (1981). Willie Blows A Mean Horn. Illustrated by A. Toulmin-Rothe. New York: Harper.
- Thomas, I. (1986). Janine And The New Baby. Illustrated by J. Northway. New York: Andre Deutsch.
- *Walter, M. (1980). Ty's One-Man Band. Illustrated by M. Tomas. New York: Four Winds.
- *Walter, M. (1983). My Mama Needs Me. Illustrated by P. Cummings. New York: Lothrop.
- *Walter, M. (1990). Two And Too Much. Illustrated by P. Cummings. New York: Bradbury.
- *Warren, C. (1984). Fred's First Day. Illustrated by P. Cummings. New York: Lothrop.
- *Weil, L. (1973). Fat Ernest. Illustrated by L. Weil. New York: Parents' Magazine
- *Weir, L. (1971). Howdy. Illustrated by W. Hoey. New York: Steck Vaughn.
- Williams, V. (1986). Cherries And Cherry Pits. Illustrated by V. Williams. New York: Greenwillow.

Note. * indicates a book with African American male main character(s)

APPENDIX C
CODING INSTRUMENTS

Coding Instruments

Book Analysis Form

Title/Bib. Info: _____ Author Race Sex Illus. Race Sex

Publisher: _____

Book Summary _____

Characters:

<u>Total # Pictured</u>	<u>Book Cover</u>	<u>Illustrations</u>
<u>Male AA</u>	_____	_____
<u>Female AA</u>	_____	_____
<u>Male other</u>	_____	_____
<u>Female other</u>	_____	_____
<u>Unknown</u>	_____	_____

Setting:

Home School City Rural Other (specify)

Occupations shown in book illustrations or mentioned in text:

<u>Pg.#</u>	<u>Male AA</u>	<u>Female AA</u>	<u>Male other</u>	<u>Female other</u>	<u>Unknown</u>
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Theme(s) of the book:

<u>Self-concept</u>	<u>Friends</u>
<u>Fear</u>	<u>School</u>
<u>Bedtime</u>	<u>Nature</u>
<u>Responsibility</u>	<u>Seasons</u>
<u>Imagination</u>	<u>Animals</u>
<u>Humor</u>	<u>Art/Music</u>
<u>Family</u>	<u>Sports/Recreation</u>
<u>New baby</u>	<u>Religion</u>
<u>Parents</u>	<u>Race issues</u>
<u>Divorce</u>	<u>Other (specify)</u>
<u>Siblings</u>	_____
<u>Grandparents</u>	_____

Language (Standard English, dialect), Note character difference if any:

Notes:

Descriptive Quotes:

[illegible]

Code Sheet

Categories:2 Character Status:

- 1-Main
- 2-Secondary
- 3-Minor
- 4-Background

3 Race:

- 1-African American
- 2-Other
- 3-Indeterminate

4 Sex:

- 1-M
- 2-F
- 3-Indeterminate

5 Age:

- 1-Baby-0-3 years
- 2-Child-4-12 years
- 3-Teen-13-18 years
- 4-Yng Adult-19-30 years
- 5-Adult-31-50 years
- 6-Older adult 51-up

6 SE level-Socio-Economic Level:

- 1-Poor-meager dwellings, food, cars, clothes
- 2-Middle class-comfortable dwellings, food, cars, clothes
- 3-Wealthy-luxurious dwellings, food, cars, clothes

7 Family Status:

- 1-Two parents, married
- 2-One parent
- 3-Divorce/death
- 4-One child
- 5-More than one child
- 6-Extended family-grandparent or other
- 7-Not described

8 Phy Char-Physical Characteristic:

- Skin color
 - 1-light (tan or light gray)
 - 2-medium (brown or gray)
 - 3-dark (dark brown or black)
 - 4-not illustrated

9 Occ.-Occupations:

- 1-Professional-doctor, lawyer, teacher, etc.
- 2-Occupational-plumber, storekeeper, mechanic, etc.
- 3-Laborer, factory worker, cab driver, domestic, etc.
- 4-Other

10 Behavior:

- 1-Nurturant (helping, praising, serving)
- 2-Aggressive (hitting, kicking, verbal put-downs)
- 3-Self-care (dressing, washing)
- 4-Routine-repetitive (eating, going to school)
- 5-Constructive-productive (building, writing story, planning party)
- 6-Physically exertive (sports, lifting heavy objects)
- 7-Social-recreational (visiting someone, card games)
- 8-Fantasy activity (doll play, cowboys and Indians)
- 9-Directive (initiating, directing, demonstrating)
- 10-Avoidance (stop trying, run away, shut eyes)
- 11-Statement about self-positive, negative neutral ("I have brown eyes", "I'm too stupid")
- 12-Statements of information ("I know.. non-evaluative observations about other people)
- 13-Expression of emotion (crying, laughing)
- 14-Conformity (express concern for rules, social norms, others' expectations, do as told)
- 15-General verbal (trivial motor behavior such as dropping something, looking for something, listening)

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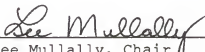
BIOGRAPHICAL SKETCH

Mary Hall was born in Montgomery, Alabama, on September 18, 1949, to Elizabeth and A. C. Allen. She spent her youth in Holtville, Alabama, and Phenix City, Alabama. Ms. Hall received the Bachelor of Science degree from Auburn University in 1971 majoring in secondary education with an emphasis in the biological sciences. Her minor field of study was library science.

Ms. Hall received the Master of Science degree in library science from The Florida State University in 1972. She has worked in public libraries and as a school media specialist. In 1994, she received the Doctor of Education degree from the University of Florida.

Ms. Hall resides in Gainesville, Florida. She and her husband, John, have two sons, Benjamin and Jonathan.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Education.



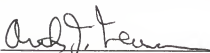
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August 1994

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